WELCOME

You'd think that after numerous arena tours that we began in 2006, I'd have long ago run out of fresh ideas to write a new Welcome page. But actually, the passage of time always seems to have new events to react to.

Now in 2025, this is as true as ever - with many world events occurring over the last few years which we have all witnessed. Terrible traumas around the world - wars, natural disasters, and the loss of many loved ones.

So much so that I've named this tour, The Spirit of Man. For those who know my musical version, you'll be familiar with a major piece, nearly 12-minutes in length titled The Spirit of Man, a duet performed by Parson Nathaniel and his wife Beth, caught up in the Martian invasion.

The Spirit of Man is more than just a duet between our two characters– it's a 'marker' highlighting that in the real world, invasions and disasters throughout time continue to take place. In The War of The Worlds, HG Wells uses the Martian invaders as a powerful symbol of one nation invading another. He was of the view that even when it's your own country doing the invading, it was terribly wrong.

But with hope, love and whatever faith you may be, the underlying sub-themes within HG's story, are the foundations for Mankind's ultimate chance for long-term survival, or as Mr Wells asks at the end of his story - 'does the future belong to us, or to the Martians?'

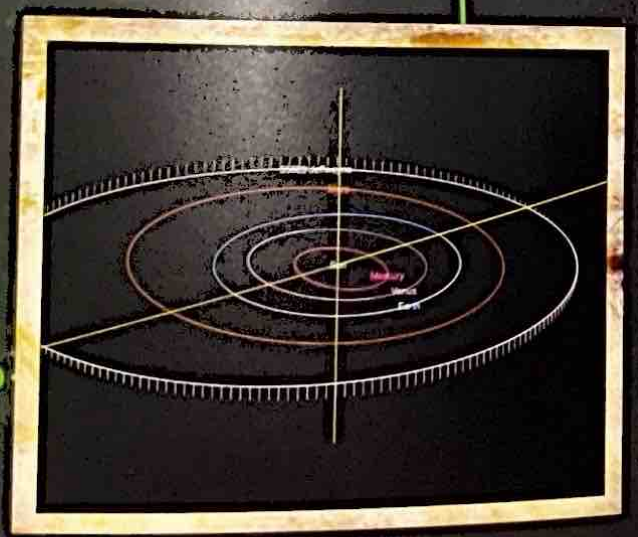
I hope you will be moved and entertained by our newest production, and perhaps as you leave the arena, it might even make you think a bit more about the world we share together.

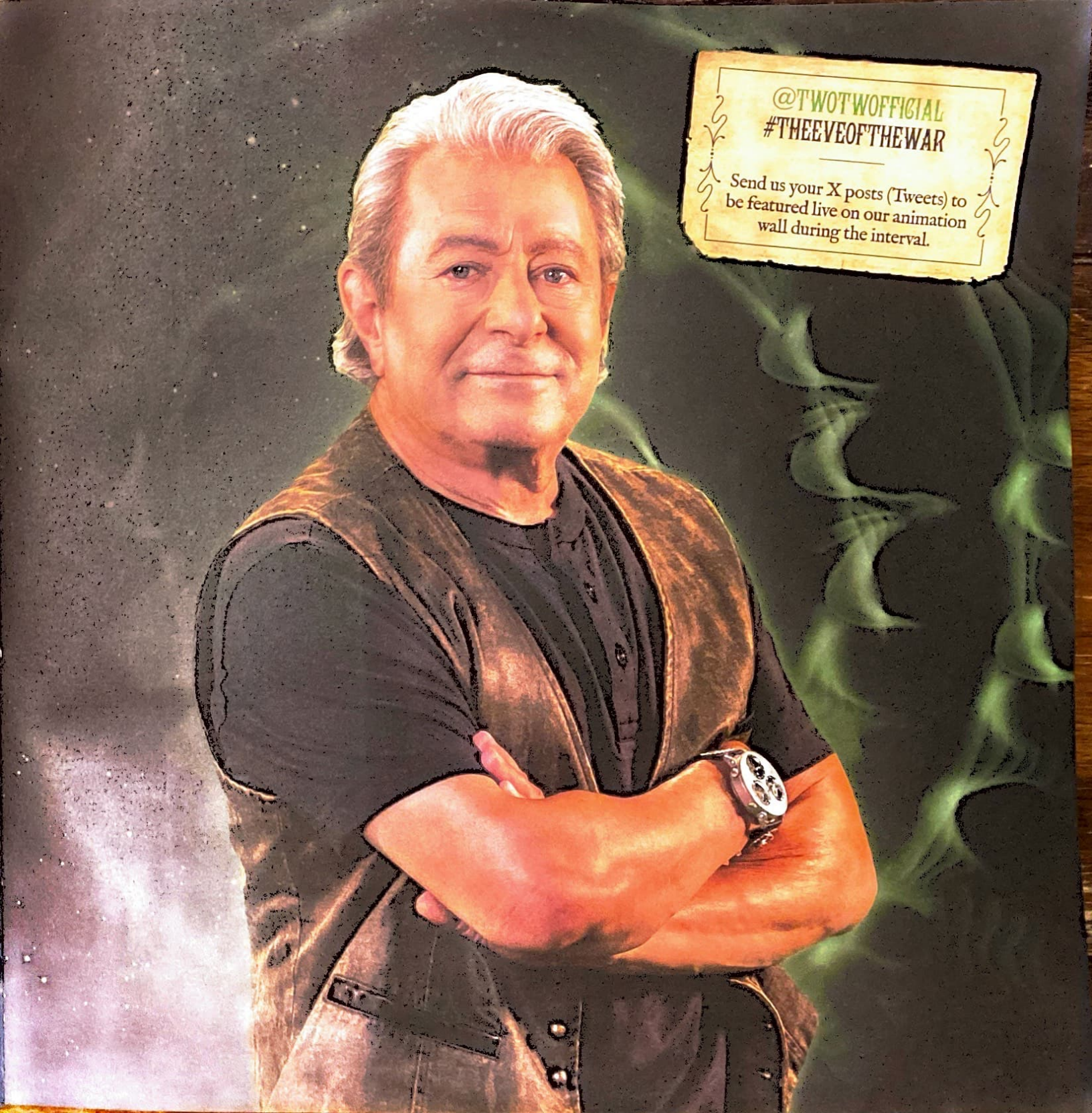
CODA: Just as I was completing this Welcome page, a most unexpected event occurred - instigated over about an 18-month period, by Simon Lowery, a long-term friend, born in County Durham, England, but has lived in Munich for many years working for ESO, European Southern Observatory. Simon surprised me on January 15 2025, that with the approval of NASA and logged officially by the IAU - the International Astronomical Union, an asteroid, discovered in 1997 and simply ID'ed by the number 55863, has been changed to 55863 Jeff Wayne!

The image below is one of several that he sent to me - this one showing at a moment in time, when my asteroid, was at its closest point to Mars in the cycle of its rotation.

Talk about, 'no one would have believed'!

JEFF WAYNE, 24th January, 2025




@TWOTWOFFICIAL
#THEEVEOFTHEWAR
Send us your X posts (Tweets) to be featured live on our animation wall during the interval.

AND IF ONE MAN CAN STAND
SOMEWHERE,

MUST BE
VHERE
SOME HOPE FOR US ALL
IN THE SPIRIT OF MAN

ACT 1: THE COMING OF THE MARTIANS

1. THE EVE OF THE WAR

In 1904 George Herbert, The Journalist, recounts his tale of the Martian invasion six years previous. He recalls how he and Ogilvy, the Astronomer, watched cylinders approaching from Mars with the first landing on Horsell Common, Surrey. Ogilvy assures The Journalist that there is nothing to fear: "The chances of anything coming from Mars are a million to one."

2. HORSELL COMMON AND THE HEAT RAY

In the morning a crowd gathers at the common and observes the lid of the cylinder falling off, revealing a Martian firing its deadly Heat Ray, destroying all in its path. Terrified, The Journalist returns home and falls into a restless haunted sleep, woken only by the hammering of the Martians building their machines.

3. THE ARTILLERYMAN AND THE FIGHTING MACHINE

The Journalist offers shelter to a young Artilleryman who has crawled into his house believing it to be empty. The Artilleryman tells of the Martian Fighting Machines who appear with a mighty war cry "ULLA!" The Journalist begins to fear for his beloved fiancée, Carrie and her father in London and sets off on foot to rescue them. The Artilleryman joins George on his journey hoping to reconnect with his battalion. Along the way, they are parted in the chaos of the Martian terror.

4. FOREVER AUTUMN

The Journalist traverses to London in a desperate attempt to find Carrie and her father, but they're not there. They have fled to the seafront in an attempt to reach the French coast. Reaching the docks, The Journalist looks up at the crowds on board the steamer and catches sight of Carrie and her father, who fight desperately to reach him, but the crowd sweeps George away and the steamer leaves the dock.

5. THUNDER CHILD

As the Fighting Machine blocks the path of the steamer, the frigate Thunder Child valiantly comes to the rescue of the steamer, and with Carrie on board, it sails to safety. Despite Thunder Child destroying one of the Fighting Machines, it is ultimately doomed in the climatic battle between Man and Martian. "Farewell Thunder Child."

ACT 2: THE EARTH UNDER THE MARTIANS

1 & 2. THE RED WEED (PART I) & FOREVER AUTUMN REPRISE

Earth is now a blanket of red while George Herbert and his fiancée are separated again. Carrie and her father have taken shelter at a refugee camp on the French coast. From distant shores they wonder if one day they'll ever meet again. Meanwhile, The Red Weed continues to spread and suffocate the land.

3. THE SPIRIT OF MAN

The Journalist comes across Parson Nathaniel and his wife, Beth. The Parson believes the Martians to be the Devil whilst Beth attempts to reassure him: "There must be something worth living for!" Another cylinder, the third, lands on a building that Beth, Nathaniel and The Journalist have taken shelter in. But while The Journalist and The Parson survive, Beth perishes under the rubble. From this cylinder, the Martians create a new machine, with a great metal basket upon its back, feeding off the blood of humans tossed inside of it.

4. THE RED WEED (PART II)

The Red Weed continues to cover the Earth. The Parson's delirium continues as The Journalist strikes him unconscious to protect them from being heard by the Martians. Although The Journalist escapes the claw of the Handling Machine, Parson Nathaniel's unconscious body is dragged to its final demise.

5. THE ARTILLERYMAN RETURNS

On his way to London, The Journalist unexpectedly comes across The Artilleryman who has taken over a house. He tells The Journalist of a plan for mankind's survival... "I've got a plan!"

6. BRAVE NEW WORLD & LIFE BEGINS AGAIN

The Artilleryman describes his vision as to how mankind can survive the Martian onslaught by taking those who have survived underground. His plan is to rebuild a Brave New World until Mankind is ready to take back Earth from the Martians. It does not take long for The Journalist to realise that The Artilleryman is but a dreamer, who after a week, had barely dug a hole in the ground and that he must leave him and his unrealistic fantasy.

7&8. DEAD LONDON (PART I & II)

The Journalist makes his way through the dead in London and comes face to face with a Martian Fighting Machine, believing that this is surely the end of his days. However, the Martian cry "ULLA" has now become a death wail and The Journalist realises the Martians are dying. Killed by the humblest thing upon the Earth - bacteria, minute invisible bacteria!

9. EPILOGUE (PART 1)

Life returns to normal with man again supreme, but the Journalist questions whether this is just a reprieve or whether the future does, in fact, belong to the Martians.

10. EPILOGUE (PART 2) NASA

Today we join NASA in Pasandena, USA. Head of Pasadena Control, Jerome Marvin Krauth, is in contact with the other control centres around the world - Bermuda, Houston, Madrid and Canberra. What starts off as admiration for the beauty of the landscape on Mars soon turns to concern and then extreme panic as Jerome begins to lose contact with his counterparts. He suddenly becomes aware of a green flare that appears to be leaving Mars and heading straight towards Earth...

THE SPIRIT OF MAN TOUR

Jeff Wayne in conversation with daughter and author, Jemma Wayne.

Jeff moves from his computer, where he is reviewing text for the new Ultimate Collectors Edition of TWOTW, past the piano upon which there are pencil-pocked score sheets, and to the worn, leather chairs where I sit, and have sat, over countless tours, and a lifetime.

"Have we met before?" he teases, taking a sip of his nettle tea.

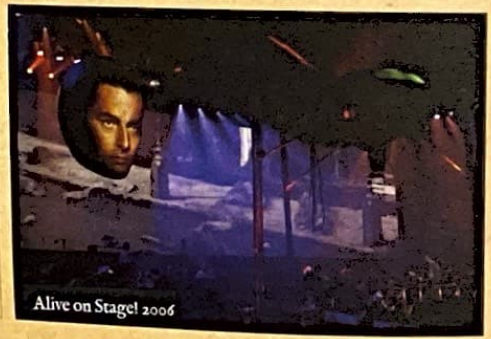
"Perhaps once or twice." I turn on the microphone. "So..." I ask him. "What's new?"

The account I receive is a blow-by-blow of his latest tennis match.

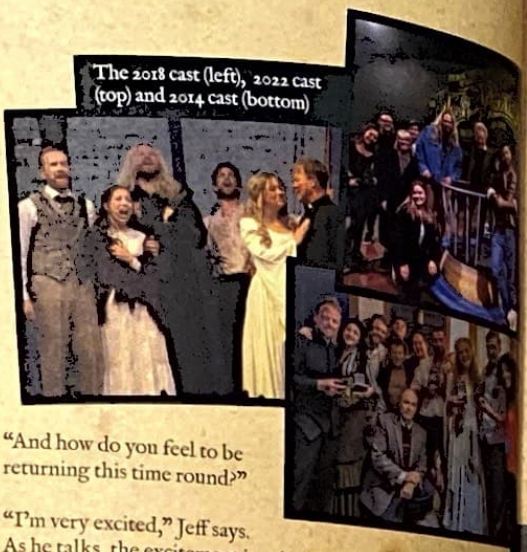
"What's new in the new tour," I redirect. "Did you think you'd be back again?"

Now, Jeff - Pop, my father - is all business, passionate as ever about The War of The Worlds, his other child.

"No one would have believed," he smiles playfully, still enjoying the timber of this iconic phrase. "And actually, I think if you'd asked me in 2006 when we first started touring, if there would even be a second tour, I would have said I have no idea. I didn't even know who would show up the first time. But here we are in 2025, and I've lost count of how many tours there've now been, or will be. And I'm thrilled - because it's had a life way beyond anything I ever expected."



Alive on Stage! 2006

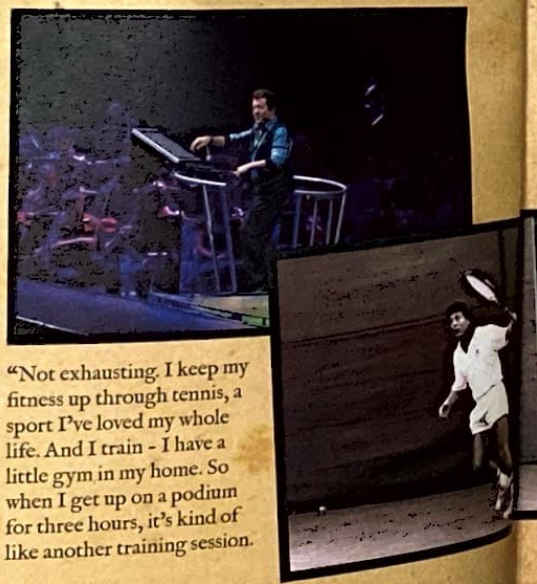


The 2018 cast (left), 2022 cast (top) and 2014 cast (bottom)

"And how do you feel to be returning this time round?"

"I'm very excited," Jeff says. As he talks, the excitement is palpable. "There's always a long period of developing a new tour. It's a creative nourishment, which I'm selfish about because I don't ever want to do a tour twice in a row that's the same, so we put a lot of time into developing new ideas, new emotions, a new cast - and now that it's coming together, it's a very special feeling. I'm always excited to tour again, because live music is still to me where the creative juices flow in a unique way. It's the collective output of something that began in one's head. And working with live musicians and performers on stage as a conductor is as good as it gets."

I can see how truly he means this, and have been witness to the pleasure he takes from his creative preparations. But the physical demands of a four-week tour are no small thing for any artist, and I wonder if that's become a greater obstacle over the years. "What about the physical challenge of touring?" I ask him. "Is it exhausting?"



"Not exhausting. I keep my fitness up through tennis, a sport I've loved my whole life. And I train - I have a little gym in my home. So when I get up on a podium for three hours, it's kind of like another training session.

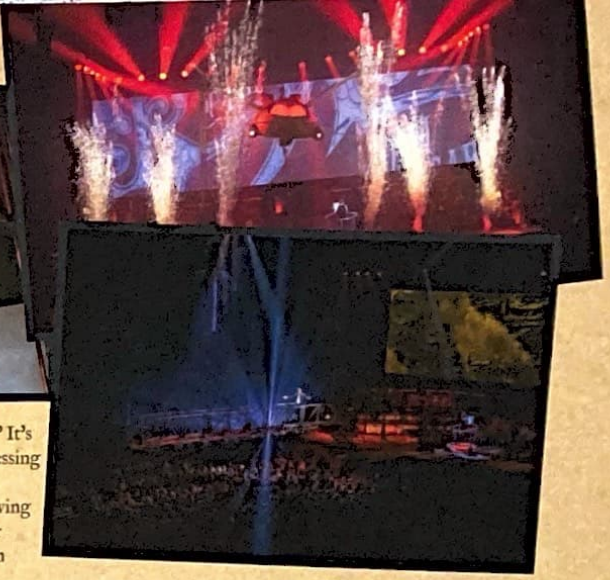
Of course it's a different emotion, because it's in front of thousands of people who are hopefully enjoying the live performance. But as a physical challenge, it's very similar. I come off stage soaking wet after each half just like I would a tennis match. But I feel energised - I feel absolutely exhilarated."

"So then what are the biggest challenges when approaching a new tour?" I wonder.

Jeff mulls this for a moment. "The biggest challenge for any new tour is to see what one can do that adds dimension," he says. "Before we start, I usually give myself 12-15 months to go back and review and reflect on what we did before. Do I see the characters evolving in any way, do I have any new insights into those characters - which there have been over the years, that's been a benefit of the passage of time. Also - technology has changed unrecognisably since we started touring in 2006, so there's a desire always to move the production on and to give an audience experience that reflects the best of what spectacular presentations can offer. If you don't recognise the way that technology changes, you're just falling behind. And I love technology, I always have done. Even though I was trained with classical music on the piano, I became involved with electronic instruments, synthesisers particularly, around 1968, and when I look today at what technology is available to the musician, to the moviemaker, to anything that's a creative art form, it's unrecognisable. That's tremendously exciting to me. The only thing that stops us doing everything I want for a new tour, is my co-producer, and son-in-law, Damian Collier, and our production director Steve Nolan, who say to me, 'Jeff, these new ideas are great, but we can't afford any of them'. Then I fight, and win a few of the key ones, but have to be patient to hopefully include others in the next tour."

"So..." I hark back to my first question. "What's new this time?"

Jeff smiles. He's not giving anything away. "I could list the items, but it's better to watch the show," he says. "It's a total. It threads together. There's nothing dramatic where



returning fans will say 'where did that come from?'" It's more a continual integration. Another way of expressing the same story. But if I was to grab one thing, and maybe it's because of the tumultuous world we're living in, I think that The Spirit of Man tour has a greater exploration of human emotions, that we've added in small ways."

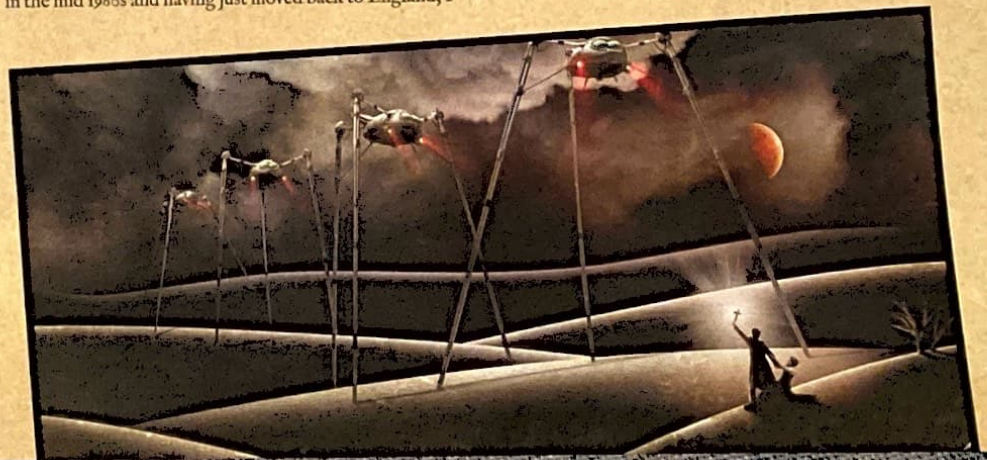
"What do you mean by the world we're living in?" I probe. "Why is this tour The Spirit of Man Tour anyway?"

There has been a lot of thought given to this, and I see Jeff eager to share his feelings. "The Spirit of Man is a major piece between Parson Nathaniel and his wife Beth. It's an encounter of beliefs between the two of them. The Parson is a man of the cloth who you'd think would be the person in your community that you'd go to at moments of challenge in world events - and I guess a Martian invasion would be considered that! But he's the first person that loses his mind, essentially. He loses all faith, and for a man of the cloth, how extraordinary. But his wife Beth is the complete opposite. She is somebody who tries her best over about a 12-minute duet with Nathaniel, to bring her husband back from his declining mental state. And most importantly, to keep faith. So why did I name the tour after this?

"I felt that in the world we're living in now, we all need a lot of belief. Especially in mankind. World events are challenging all of us daily. I don't think I remember another time like it. I lived through the Second World War as a very young boy, and then the Korean War, but my memory of them was through the eyes of a child. Then in the mid 1960s and having just moved back to England, I was almost drafted to fight for the United States in the Vietnam War, a war that many, including myself, thought was costly in human lives, and very divisive. On the day of my medical examination at the US RAF South Ruislip, I actually failed my medical test because of colour blindness! But I was now of an age that for the first time I truly understood the horrors of war. Yet today, things feel even more polarising. There's a rocking of beliefs. So I hope in our little way, the feeling of The Spirit of Man, which is all about keeping faith in hope and goodness, will help convey those sort of emotions."

Now that Jeff has mentioned the span of life, I wonder if the story of TWOTW, or the music he created, has taken on any different meaning to him over the years?

"No," he says immediately. "It's interesting - what I fell in love with was a dark, Victorian tale, which was primarily all about invasion. HG Wells used his Martians as a statement about conquest, no matter who the conquerors were, including the British Empire which was the rising power of that era, and nothing has changed in history. The people who live in one territory or another, are experiencing the effects of invasion. The horrors of war are just as visceral. The impact on individual lives, just as profound. So here I am 48 years on since the release of my original double album, and the subject matter hasn't



THE SPIRIT OF MAN TOUR 2025
JEFF WAYNE'S MUSICAL VERSION OF THE WAR OF THE WORLDS
ALIVE ON STAGE!
CONDUCTED BY JEFF WAYNE WITH LIAM NEESON IN 3D HOLOGRAPHY

really changed. The faces have, the countries have, the details are different, but the bottom line is - our world is a troubled place."

"So," I say, trying one last time. "The heart of the story remains... But what's new??"

"Oh ok, I will give one little thing away," he relents. "We have a wonderful new artist playing The Artilleryman, Rou Reynolds, who's the lead singer from a great band called Enter Shikari. Lindsey - who's a big part of our production team - introduced me to them. I knew about them as a band, and Rou's voice is startling in my opinion. But what I didn't know until Lindsey slipped me a video, was that Rou plays trumpet. And I thought, 'Ooh, I wonder if I can convince him... If I can find a couple of places within his main piece, Brave New World, I wonder if he would agree to...blow his own trumpet.' Jeff enjoys this pun. But it's also always been important to him to keep developments authentic to the story. "As a military man, there are military bands, and we already have some of those on screen," he explains. "So, I found two places where I thought it would be unique, and it's worked out just great. It's the first and maybe only time ever that we get an artilleryman who can blow his own trumpet. It's another level of fun."

Now that he's mentioned the new cast, Jeff is enthusiastic to talk about the full compliment. "From the point of view of developing a new production, one of the most important and exciting ingredients is always the cast," he explains. "Every tour we've done since we've started, I've been so fortunate to attract wonderfully talented artists. This coming tour has been no less of a blessing. It's probably the youngest cast we've ever had, which has added a different dimension already. It's an exciting dynamic, and I'm hoping our audiences will feel the same.

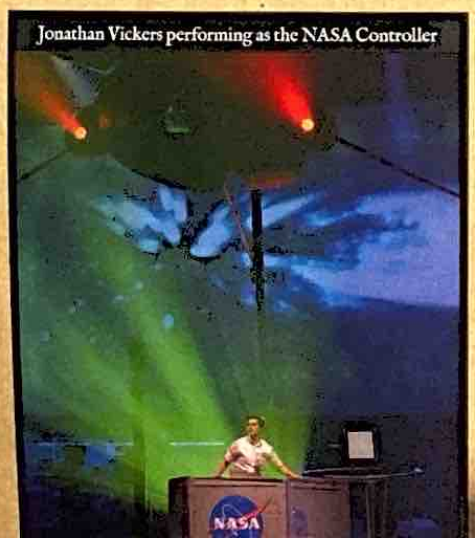
"So, in no particular order, as The Sung Thoughts of The Journalist we have Charlie Simpson - lead singer from Busted, and Fightstar - who has a brilliant voice, a real commanding look, and a very distinctive quality. He's also great fun to work with. Then there's Max George from The Wanted, and actress/singer Maisie Smith - both with gorgeous voices. And the bonus is that Max and Maisie are a real-life couple. Since they're playing the husband and wife of Parson Nathaniel and Beth, that adds a wonderfully unique dimension. We also have, returning by popular demand, Nathan James as The Voice of Humanity, with one of the best and biggest rock voices I've ever heard. He's wonderful. And finally, my daughter, Anna-Marie, who plays Carrie, the fiancée of The Journalist. She's been in every tour since 2006, and as the role of Carrie has grown, she's handled it beautifully. Seeing Anna-Marie, and hearing her on stage, is a joy that is immeasurable. For me, it's sort of like my dad as The Voices of NASA Control.

"You ask about changes for the tour," he adds. "Well, that's one thing that I would never change - my dad! He brilliantly portrayed all the characters in that closing NASA scene on the original 1978 double album, and on every arena tour since we began touring. His is the last voice I hear at the end of the show and allows me a moment of connection with him. Inevitably there will come a point where I won't be able to get up on that podium and conduct my heart out, but that family connection has always been so special to me, and I hope that my family will want to carry my musical version of TWOTW into their lives in some form, or at least protect it. And if I may add a deeply personal dream - for my son Zebidiah to take up my baton and the conducting chores. He's a brilliant musician in his own right, but that will be up to him to decide, whenever the time comes."

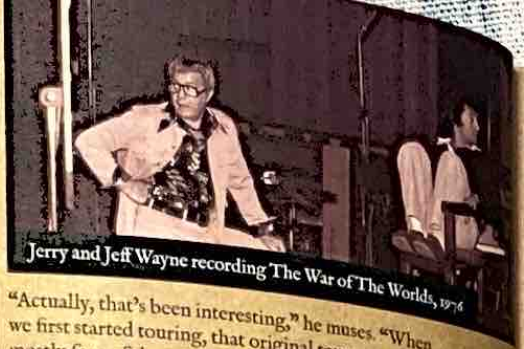
Of course, TWOTW is a deep part of all of our lives already, but, "You ain't going anywhere yet," I inform him.

He smiles. "Ok then."

"It has been a long journey though," I say. "Have you noticed a different kind of audience over the years?"



Jonathan Vickers performing as the NASA Controller


Jerry and Jeff Wayne recording The War of The Worlds, 1976

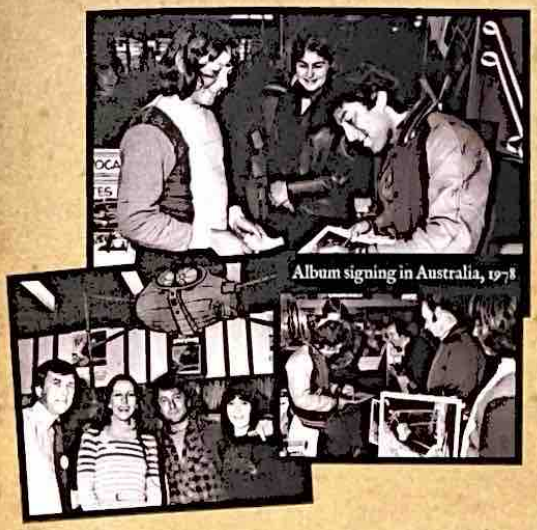
"Actually, that's been interesting," he muses. "When we first started touring, that original tour was probably mostly fans of the original double album. So they were mainly middle-aged or a little more mature. But when they'd first become fans some 30 years earlier, they were a youthful audience - mid-teens to mid-to-late 20s, maybe a bit older. And what I've noticed since we've been touring, is that each time round, we see younger and younger people coming on board, either because they're coming with their parents or grandparents, or discovering it fresh for themselves. In the last few tours, we've sometimes seen three generations all attending together, and each experiencing it in their individual way. The youngest ones are back to the age of those who bought the original double album, and vibing to it in the way a youthful audience would, some discovering it on social media, or as a remix in a club. Whereas their parents or grandparents are experiencing it through the lens of the many years of listening and coming to see our shows, and the relationship they've built with the work, so it's a different human experience. Both ways are wonderful."

Jeff is alight as he talks about this. "What does that fan base mean to you?" I ask him.

"Well, pretty much everything. I think anybody who's creative, whether you're a musician, an author, a painter, whatever - all you can ever hope for is that what you're creating firstly satisfies yourself, that's most important, but then, the greatest satisfaction you can get is in seeing others enjoy what you've created. It becomes a shared experience. And having myself created a range of hits, and a few flops, I can tell you that learning an audience enjoys your work, is a lot better!"

Speaking of flops, or mishaps at least, I wonder what we would see if there was a blooper reel from the last 16 years of touring. Did anything ever go drastically awry?

Album signing at HMV Oxford Street, 2024



Album signing in Australia, 1978

There is one moment that immediately springs to Jeff's mind. "On our last tour in 2022 - when we were at the O2, it was our matinee. The show started and I came down our long ramp, greeted the audience, went up to my podium and we began the show as normal. But suddenly, seven or eight minutes later, I heard our stage manager in my in-ear headset saying, 'Jeff, come off the stage'. At that point, through all our 16 years of touring, we'd never stopped the show, not once. But nobody knew quite what had happened, other than the show was breaking down. So first I cued all our musicians to stop playing (yes, we were still playing, just like the musicians on the Titanic kept playing as all the passengers and crew were fleeing to the lifeboats!), and then I came off my podium and returned up the ramp to find out what happened. I learned there was a sound problem where something had broken somewhere between front of house, and us on stage. It only took nine or ten minutes to fix the problem, then Steve, our stage manager was going to make an announcement to the audience that the show was about to restart. But I thought no, you know what, this is a production that has my heart and soul, so if there're going to be any apologies, I'd like to make them. Steve was fine with that and he confirmed I should return down the ramp, where somebody would hand me a live microphone at the bottom.

"But it was only when I got on to the podium, with that mic in hand, and faced the audience, that I realised I hadn't thought about what I wanted to say. Not one word! And the only thing that came to me was: 'I've always wanted to do stand-up'. Unexpectedly, the crowd roared with laughter, and was suddenly on our side. I so appreciated that. And then I apologised, explaining this has never happened in 16 years of touring. But you're the lucky ones' I added, 'cos you got an extra eight minutes! And now, to paraphrase our Artilleryman, we're 'going to start all over again'. Which we did. With the audience so wonderfully supportive throughout, and hopefully enjoying the show even more! It turned out to be a very special performance".

"So was that the worst moment of all the tours?" I ask him. "Or maybe the best and the worst?"

"There hasn't been a worst," Jeff answers surely. "Because there's such joy and good feelings when you start performing. Yes, there are better performances, which is probably only known by those performing, and the crew. And there have been some disappointments - a guest artist getting ill so they can't perform, but that's inevitable. The best though, is the thing itself. That experience of performing with a large unit of people who are both on stage with me, and off stage making it all come together - that's indescribable. And when there's a particularly great performance, there're high fives going around everywhere, because everyone can feel when it's just very, very special."

The Black Smoke Band, 2018

Having met many fans of TWOTW over the years, I am aware how special it is to many people, how beloved. But I wonder if there are untapped incarnations of TWOTW that Jeff imagines.

"I've always dreamed of an animated film," he answers without pause. "I grew up loving and being influenced by Walt Disney's Fantasia, where wonderful compositions spanning the ages inspired visuals, rather than the traditional approach when scoring a movie where music largely supports the visual content. And the sound was ahead of its time with Disney's team working with RCA to create a sound system more 'alive' - the precursor to what we now refer to as surround sound. Fantasia also included renowned conductor, Leopold Stokowsky, who's seen on screen shaking hands with Mickey Mouse. I've always hoped that in TWOTW, I'd be seen shaking 'tentacles' with a Martian in an opening sequence before the true start of the film begins, sort of like a boxing match when two fighters meet in the middle of the ring and touch gloves."

"Well," I say. "That might just be possible. Have you noticed the increase in news stories in recent years about potential visits from UAPs?"

"I have," he says wryly.

"Well then," I ask him. "What do you think? Are we being visited? Could Martians be real?"

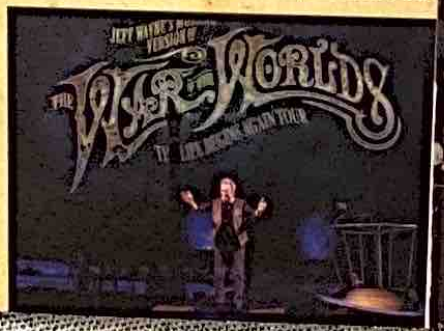
This is not the first time we have had this conversation. When I was 12, I saw a UAE - he never believed me.

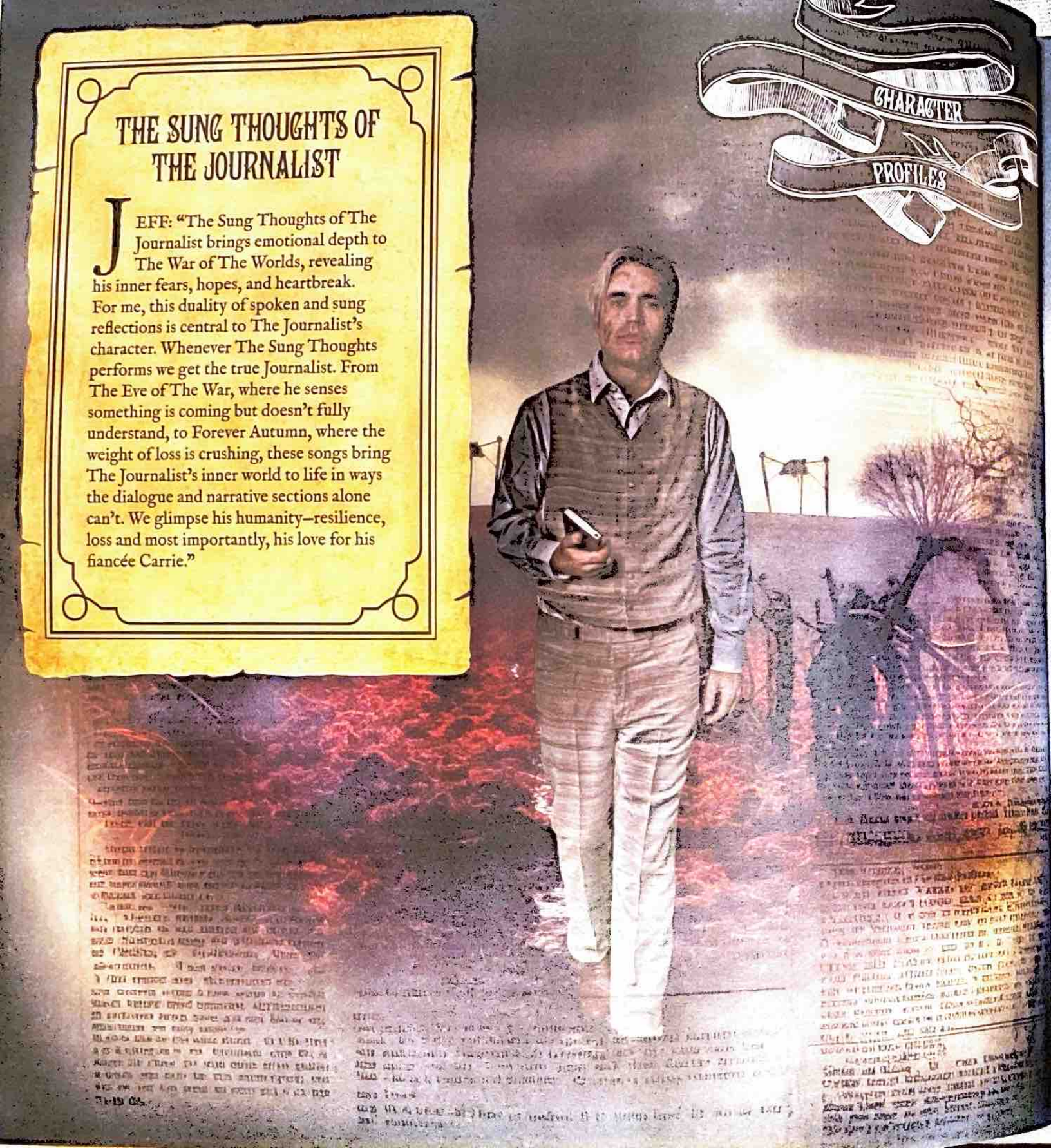
"I'm one of these guys," he explains, "that if you ask me - do I believe in God - my answer's always been the same: I hope there is. Likewise, if there are beings who are peaceful and intelligent, I hope that they're out there. We're one of countless planets in the universe, but are we the only ones where there's life in any form? It feels presumptuous, although I haven't yet seen any proof of the opposite. I can see that maybe we're being drip-fed stories to be prepared at some time in the future, I'm just not a believer until it's factual, provable."

"So what would you do if a cylinder landed outside in the garden?" I tease.

"Well." He grins. "I guess I'd sing a song and call it With Joy, Hope and Wonder - with the hope that the beings in there didn't bring a Heat Ray, but have come in peace, wanting to be friends with us on Earth. Then I'd invite them to join me for a game of tennis."

And so, with tennis, we end as we began. With the interview over, Jeff is Pop again. Pop and I chat for a while, and then he moves back to his computer where the Collectors Edition text is still up on the screen. Behind us, remains the sheet music on the piano, where, it just so happens, there is something else he hasn't shared yet... something new...





THE SUNG THOUGHTS OF THE JOURNALIST

JEFF: "The Sung Thoughts of The Journalist brings emotional depth to The War of The Worlds, revealing his inner fears, hopes, and heartbreak. For me, this duality of spoken and sung reflections is central to The Journalist's character. Whenever The Sung Thoughts performs we get the true Journalist. From The Eve of The War, where he senses something is coming but doesn't fully understand, to Forever Autumn, where the weight of loss is crushing, these songs bring The Journalist's inner world to life in ways the dialogue and narrative sections alone can't. We glimpse his humanity–resilience, loss and most importantly, his love for his fiancée Carrie."

CHARACTER PROFILES

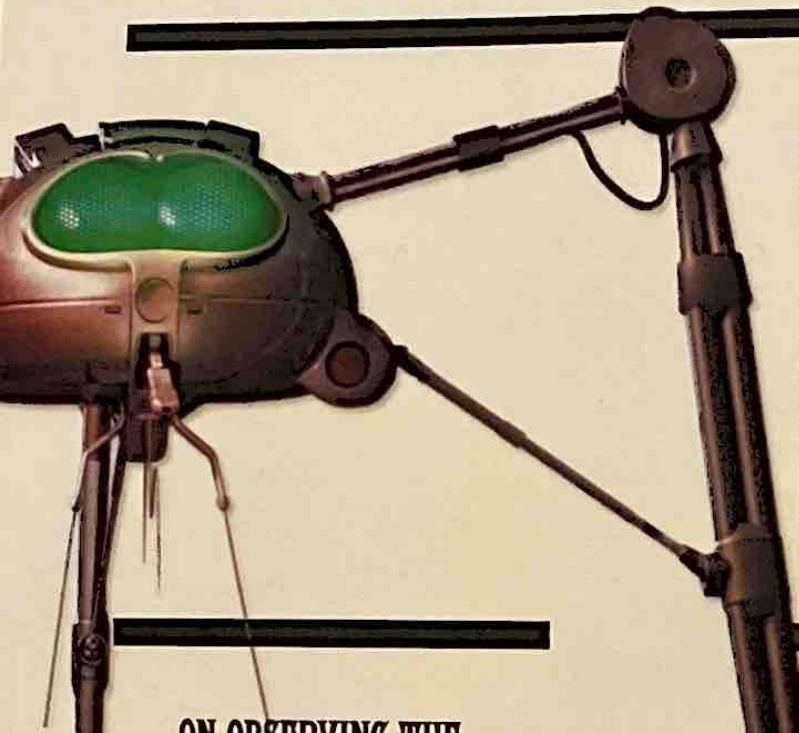
CARRIE, THE JOURNALIST'S FIANCÉE

JEFF: "Carrie is a symbol of love, hope, and the personal stakes amidst the devastation of The War of The Worlds. As The Journalist's fiancée, she represents everything he's fighting to protect and return to—a beacon of normalcy and connection in a world turned upside down.

I've always thought that Carrie's role is a quiet but powerful force in the narrative. We hope for the couple's reunion throughout the show, and so whenever her character appears in the story, you feel that emotional weight."

A VICTORIAN'S GUIDE TO SURVIVING A MARTIAN INVASION

(Compiled for the Preservation of Life and Decorum in the Event of an Unfortunate Extraterrestrial Incident)



FOREWORD

Dear Reader,

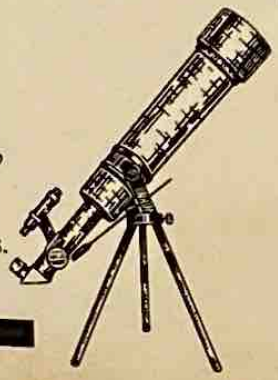
It is a truth universally acknowledged that when confronted with an invasion from Mars, one must conduct oneself with the utmost propriety. This guide endeavours to provide practical advice to the respectable Victorian gentleman or lady.

Should the Martians' menace descend upon our fair Earth, adhere to these instructions to survive with both body and dignity intact.

ON OBSERVING THE APPROACH OF MARTIANS

- **Consult Your Telescope:** A gentleman's observatory is indispensable. Watch for strange lights or explosions on Mars' surface, as these may herald an invasion. Inform your local scientific society of any peculiarities.

- **Prepare the Household:** Ensure all windows and doors are fortified against mysterious vapours, including The Black Dust. Hang thick curtains to block the prying eyes of Martian Handling Machines.



SURVIVAL ESSENTIALS

Wardrobe

- A sturdy, but fashionable, overcoat is recommended. Should you need to flee, pockets for storing essential items (like smelling salts and a hip flask) are invaluable.

- For ladies, crinolines are to be eschewed—opt instead for practical walking skirts.

Provisions

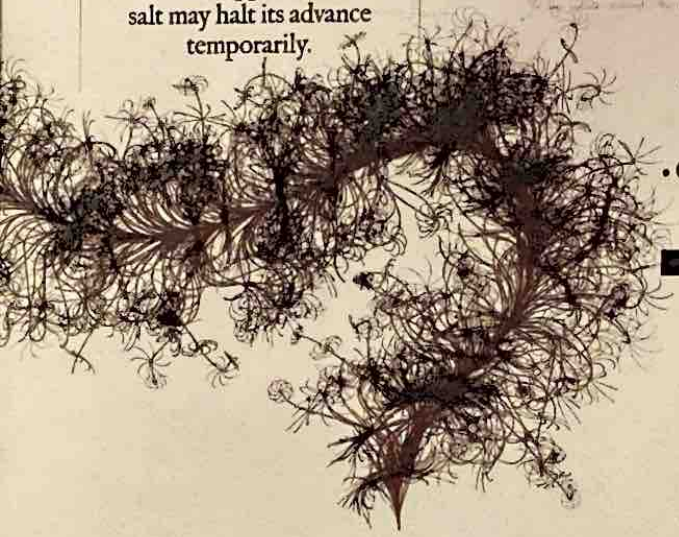
- Stock your larder with long-lasting items: tinned meat, lard, biscuits, and jars of preserves.

- Ensure ample supplies of tea to maintain composure and morale.

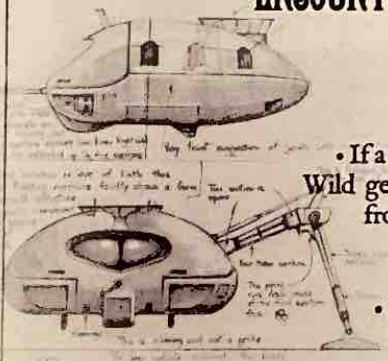
- Carry a canteen of water and, if available, a small flask of brandy for emergencies.

DEALING WITH MARTIAN RED WEED

The rapid spread of The Red Weed is inevitable. Clear a path using scythes or shovels. Avoid contact with bare hands; gloves are a must. Boiling water or liberal applications of salt may halt its advance temporarily.



ENCOUNTERS WITH MARTIANS AND THEIR MACHINES



Avoidance

• Never loiter near conspicuous craters.

• If a Fighting Machine is sighted, retreat swiftly but calmly. Wild gestures or panicked screams will attract unwanted attention from both the Martians and perhaps, your neighbours.

Camouflage

• Blend into your surroundings. Dusty garments and soot-streaked faces are fashionable under siege.

On the Heat Ray

• Avoid open spaces where the Heat Ray can easily reach you. Seek refuge in dense woods, underground cellars, or stout stone buildings.

• Carry a handkerchief moistened with vinegar to cover your nose and mouth against any noxious Martian fumes or the smell of burning flesh.

COMMUNICATIONS AND ALLIANCES

• **Stay Informed:**
Keep a journal to document sightings and movements. Use semaphore or Morse code to relay critical information to neighbours.

• **Trust Your Local Clergyman:**
He will undoubtedly offer both spiritual guidance and a well-stocked wine cellar for sanctuary.

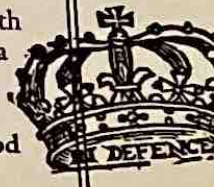
• **Alliances with Military Personnel:**
The army's artillery, though limited against advanced Martian technology, provides protection. Assist soldiers as you are able, provided it does not compromise your safety.

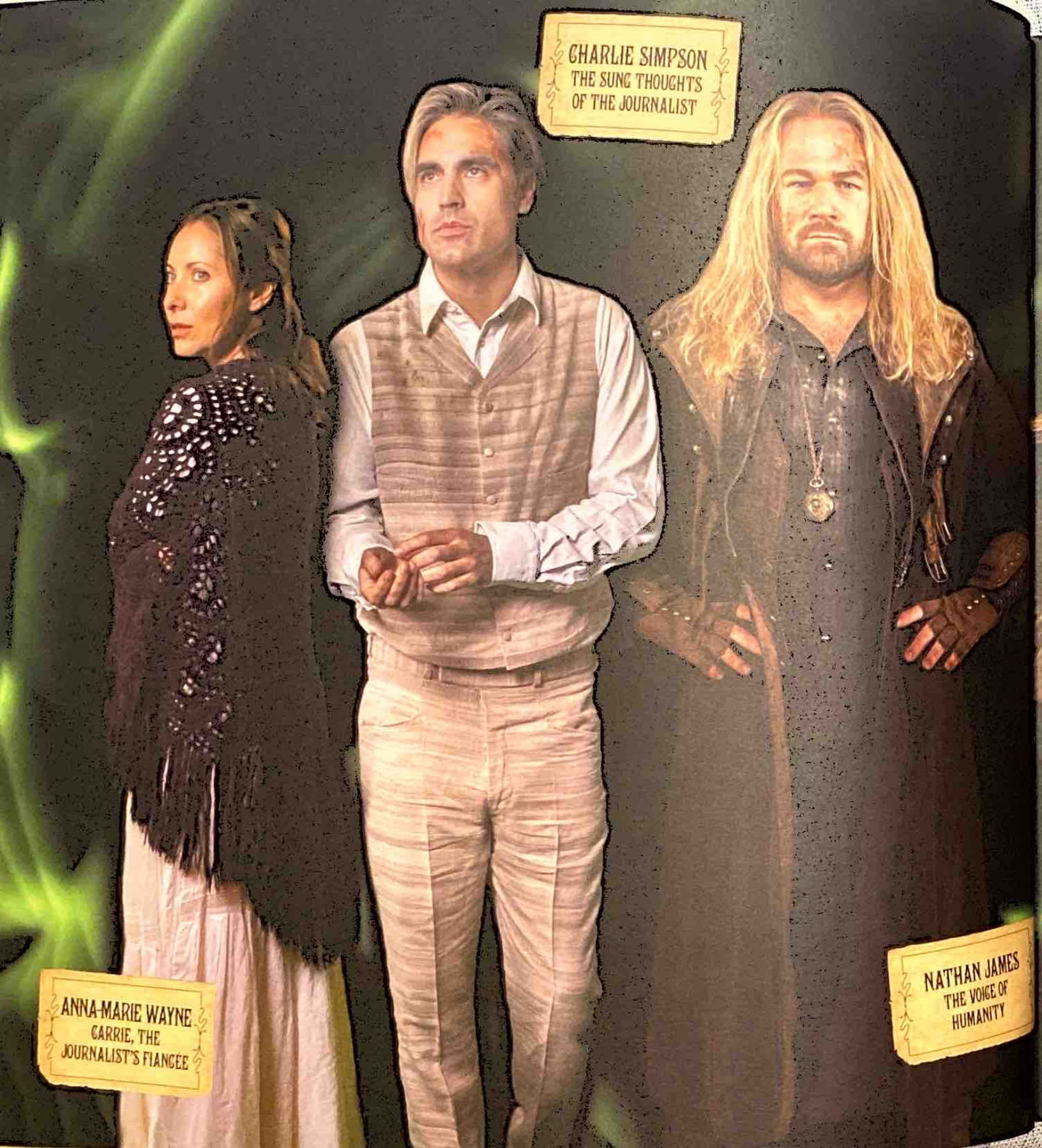
ON THE SUBJECT OF MARTIAN WEAKNESSES

While little is known about Martian biology, one may hope for their eventual downfall. Trust in the resilience of Earth's natural order. Germs, unseen but potent, may yet be our saviours. Above all, maintain the decorum befitting a Victorian citizen, for civilization must endure even in the face of calamity.

And so, dear reader, venture forth with fortitude, propriety, and a well-stocked larder.

Best of luck to you all and God save Queen Victoria.




CHARLIE SIMPSON
THE SUNG THOUGHTS
OF THE JOURNALIST
ANNA-MARIE WAYNE
CARRIE, THE
JOURNALIST'S FIANCÉE
NATHAN JAMES
THE VOICE OF
HUMANITY

JEFF WAYNE
COMPOSER &
CONDUCTOR
MAX GEORGE
PARSON NATHANIEL
ROU REYNOLDS
THE ARTILLERYMAN
MAISIE SMITH
BETH, THE
PARSON'S WIFE

MEET THE GUEST ARTISTS

Our incredible cast of 2025 tackle the big questions: What's it like working with Jeff Wayne? Which song are they most excited to perform live? And most importantly, how would they survive a real-life Martian invasion?

Were you familiar with the double album before joining the cast?

Maisie Smith: I grew up in a family that loves musicals, and my dad had the original vinyl of The War of The Worlds, so growing up, I heard it a lot. It was really exciting that I got to tell my family I was going to be playing Beth.

Charlie Simpson: I was aware of The War of The Worlds, and the two songs I was most familiar with are the two songs that I will be singing, Forever Autumn and The Eve of The War. They're also my two favourite songs from the show so I'm very happy Jeff asked me to play this part.

Max George: I grew up listening to the double album. I remember the first time my mum played it to me, I was six years old, and she told me it was real, that it was an announcement on the radio, and we were being invaded by aliens. I think she did it to scare me a little bit! But I loved it. It feels like a full circle moment, I've known it all my life and now I get to be in it! It's a really cool feeling.

Anna-Marie Wayne: I've lived with The War of The Worlds in one way or another my entire life. Even as a little girl, when I used to listen to the album, I always noticed the character of Carrie, even though she's not spoken of very much, but it always piqued my imagination. So, getting to play her for all these years has been a dream come true, and I feel I've grown and matured with her.

Rou Reynolds: Yes, I was familiar with the double album. My dad had it, my uncle had it - he was a massive fan, and I remember him introducing it to me when I was seven or eight, and being pretty much petrified, that was my first reaction. And then I kept coming back to it throughout my life and getting more from it each time.

What's it been like working with Jeff Wayne?

Max George: It has been unbelievable - an honour. He's someone that's looked up to so much in this industry, and he's such a nice man. Coming into his studio at first was pretty daunting, knowing that Maisie and I were going to audition in front of him - that's the real-deal. But he's been so helpful and has coached us both into being the characters that we are in the show. What a guy! And he's great at tennis as well, he can literally do it all!

Charlie Simpson: Working with Jeff has been amazing. I've got a lot of respect for him. I feel like the album was ahead of its time when it came out and so was the source material by HG Wells. Jeff's [illegible] very easy person to work with and I'm [illegible] much looking forward to touring with [illegible]

Rou Reynolds: Jeff's been amazing. Surreal at first, but the whole team has been really welcoming and it's been [illegible] fun. Recording all the parts and getting feel for it all has been awesome.

Nathan James: I've worked with Jeff [illegible] 2018 and it's incredible. To work with a genius is very rare. He's constantly adding to the show and my part - adding new notes and moments, which for a singer like me, is a wonderful experience.

Maisie Smith: Working with Jeff has been brilliant; it's been so much fun. Going in the studio, recording the songs, and just seeing how he works in his environment has been a real joy.

This is the third tour you've performed live with The War of The Worlds. As a Martian expert, can you offer some advise to your fellow new cast members?

Anna-Marie Wayne: Don't trip up the steps, fall down the ramp, trip on the leaves or get Martian goo on you, and you'll be fine!

Which song or sequence are you most looking forward to performing live?

Rou Reynolds: I kind of want to say, 'all of it', which isn't really an answer. I really love Life Begins Again - the whole thing

imeless but there's something about that nelody that's just magical.

Nathan James: My favourite song in he show is my song, Thunder Child. It's eatured at the end of the first half and 's an awesome moment. It feels so nice o sing in my voice and I really enjoy erforming it.

Max George: The song I'm most looking orward to is The Eve of The War. To me, hen I think of The War of The Worlds nd Jeff Wayne, that's the song I think of rst. It's just an amazing piece of music nd the fact that I get to sing it on tour, hat's something really special. My whole amily are going to love it.

Maisie Smith: I'm excited to perform he Spirit of Man duet with Max because 's such a fun song. You get to sing, you mp in and out of dialogue, and it's over welve and a half minutes long which is just razy! Me and Max have been rehearsing together and it's been so much fun. We an't wait to bring it to the stage.

low does this production differ from nything you've done previously?

harlie Simpson: This is an entirely new ning - I've never done anything like is before. And I kind of like that - it's new challenge, stepping outside of the orms of being in a band. It's going to be a ompletely new experience.

Rou Reynolds: I'm someone who usually likes being comfortable, so occasionally I think it's quite good for me to take a leap at something else. The whole prospect of it was really exciting. My whole family have always thought I would be an actor because I was always doing silly little acting things as a kid, so I think they're all like - finally!

Why do you think audiences continue to love The War of The Worlds and come to the live shows?

Anna-Marie Wayne: The War of The Worlds has captured the imagination of so many people and has so many loyal fans that love the whole sci-fi genre. Plus, I think the theme of humanity and survival really resonates with people. The show itself encompasses these themes but is also a massive spectacular, a mix between a musical and a rock concert, lasers, Martians and a stellar cast!

Nathan James: I think audiences continue to love The War of The Worlds because it's such an enormous part of their lives. It's been around for a very long time, there's something nostalgic about it, but at the same time, there's cutting edge technology in the arena show, so there's really nothing like it. Jeff is constantly adding to this production, so when the fans come back time after time, they're never disappointed.

If the Martians invaded tomorrow, what would be your survival strategy or the first thing you would do?

Maisie Smith: I'd surrender immediately! I think I would be too scared, so just rule me out!

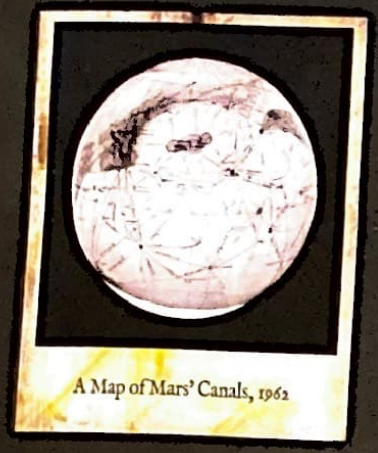
Max George: Jeff's been in this business a long time and would probably know what to do. So, I'd be on Jeff's shoulders the whole way!

Charlie Simpson: I would grab my family, dig a big hole - I think I would go the underground bunker route. Hunker down until the Martians decide to leave.

Anna-Marie Wayne: I am ready! I have a box which has a million pot noodles, it has matches, candles and security blankets. I'm not even kidding!

Nathan James: The first thing I would do would be to call Jeff Wayne, probably!

Rou Reynolds: I'd go to the pub and wait for it all to blow over... To be honest, the Martians might just be misunderstood, nobody actually tried talking to them. They've obviously come from Mars, that's quite a journey across our solar system, so they're probably a bit cranky and a bit jet lagged. So, I'd ask: can I make you a sandwich? Do you want a shoulder rub? Just try and make them feel at home.



A Map of Mars' Canals, 1962

THIS MATTER OF MARS

"A little round planet with transverse stripes — little more than a pinhead of light. Who could have realized that it could send us so much calamity and death?"
- HG Wells, The War of The Worlds

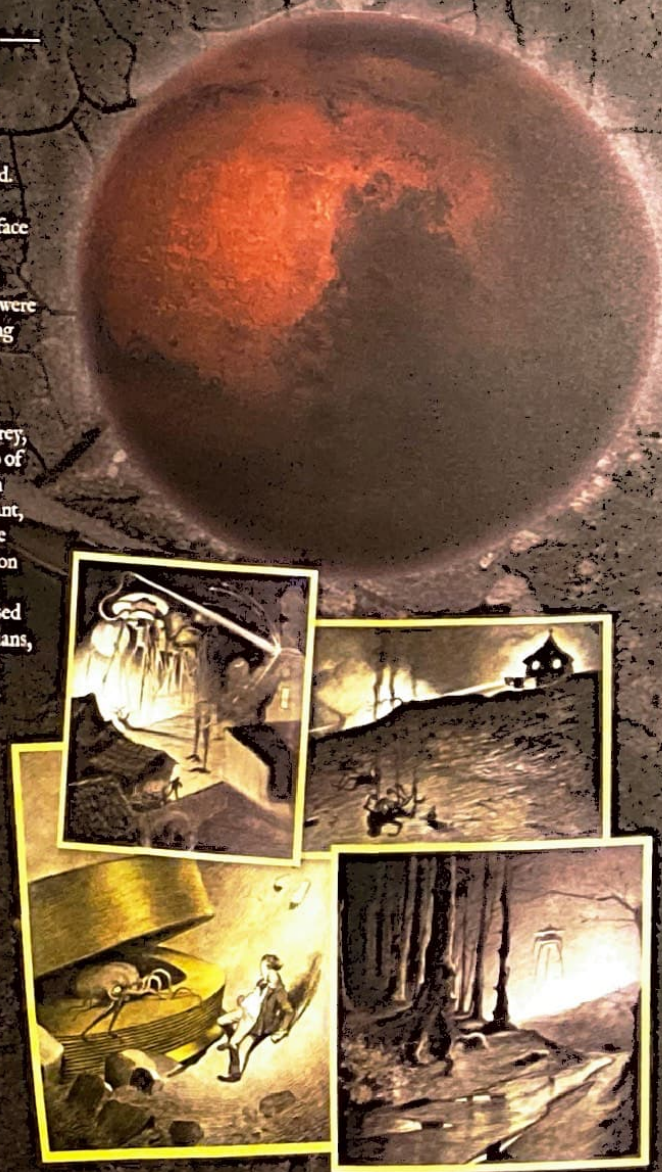
HG Wells

The age-old question: ***is there life on Mars?*** has been pondered countless times, fuelling humanity's curiosity and thirst for knowledge about the great beyond. From American astronomer Percival Lowell's theory that the so-called "canals" on Mars' surface were constructed by an advanced civilisation to transport water, to radio pioneer Nikola Tesla's speculation that mysterious signals he detected were transmissions from the red planet - Mars has long been a source of fascination and wonder.

This was no different for HG Wells. While out walking with his brother Frank in Woking, Surrey, Frank turned to him and mused on the scenario of otherworldly beings suddenly descending upon Earth and attacking mankind. And in that instant, HG had a story! The result was The War of The Worlds, a groundbreaking work of science fiction that not only captured the public's imagination but also reflected the anxieties of an industrialised society confronting the unknown. Wells' Martians, with their advanced technology and indifferent cruelty, embodied both a sense of wonder and a stark warning about humanity's own potential destructiveness.

"Are we such apostles of mercy as to complain if the Martians warred in the same spirit?"

Over time, the idea of life on Mars shifted from speculative fiction to serious scientific inquiry. The advent of modern telescopes and the launch of space missions like NASA's Viking program in the 1970s brought us closer to answering the age-old question. The Viking landers conducted experiments to detect signs of microbial life, yielding results that sparked debate but no definitive conclusions. Nevertheless, they marked the beginning of humanity's direct exploration of the Martian surface.



Illustrations from HG's The War of The Worlds by Henrique Alvim Corrêa, 1906

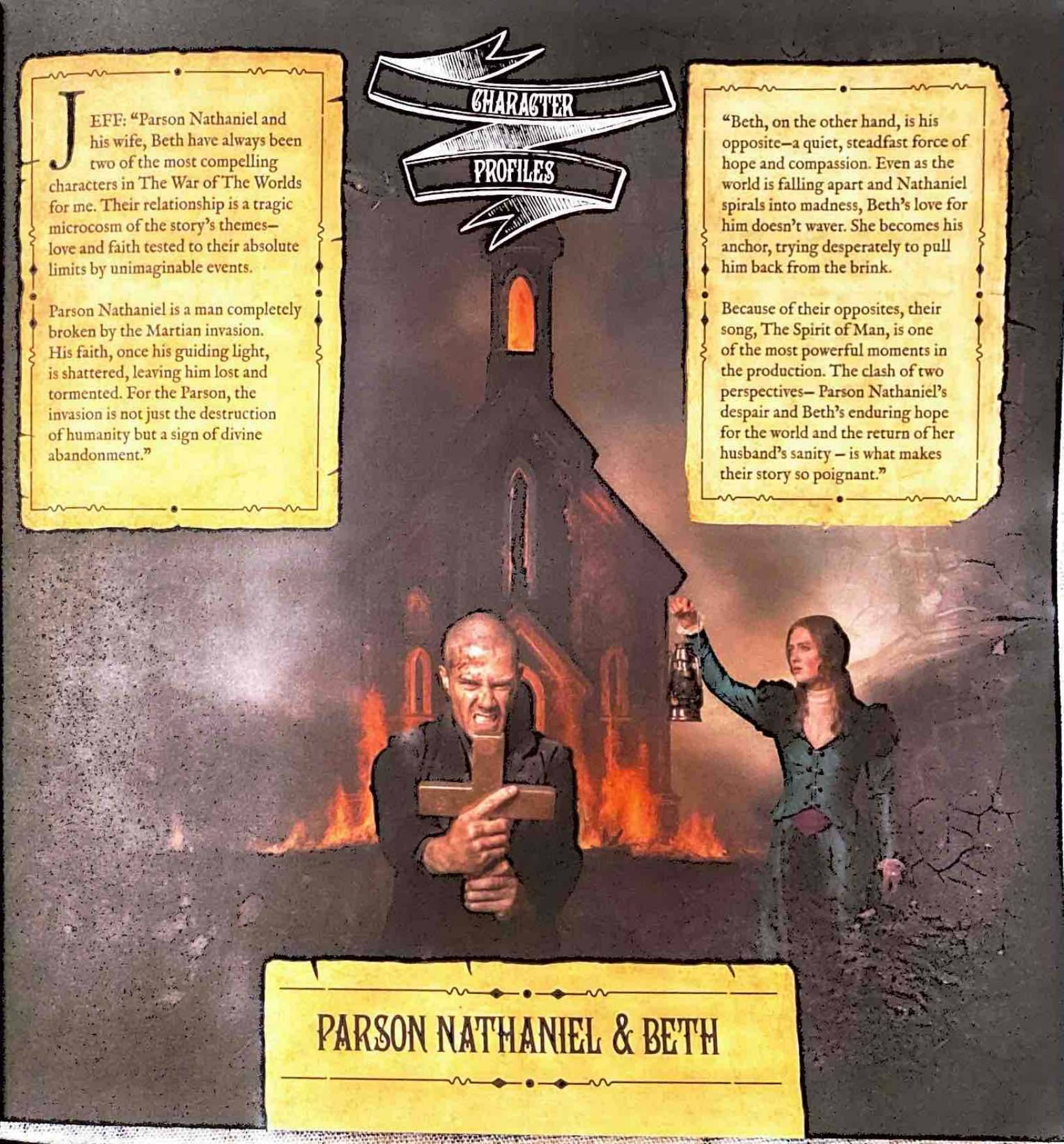
In recent decades, missions such as the Mars rovers: Spirit, Opportunity, Curiosity and Perseverance, have revolutionised our understanding of the red planet. These robotic explorers have uncovered evidence of ancient riverbeds, clay minerals, and even organic molecules, all of which suggest that Mars was once a potentially habitable environment. The question of whether life ever existed there, however, remains tantalisingly unanswered.

Beyond science, the cultural allure of Mars endures. From David Bowie's haunting ballad Life on Mars? to countless novels, films, television shows, and of course, Jeff Wayne's The War of The Worlds, the red planet continues to inspire artistic and philosophical explorations of humanity's place in the cosmos. Mars has become a mirror for our hopes, fears, and dreams of discovery.

Looking ahead, the dream of finding life on Mars persists. Space agencies and private ventures, like Elon Musk's SpaceX, are pushing the boundaries of technology to make human settlement on Mars a reality. If we do find signs of life - even in its most basic microbial form - it would fundamentally reshape our understanding of life's potential in the universe and our role within it.

Mars remains a symbol of the unknown, a challenge to be explored, and a reminder of the unyielding human spirit. Whether we find life or not, the search itself reflects our innate desire to connect with something greater than ourselves, to look up at the stars and wonder what might be waiting out there. Let us hope they are friendlier than Wells' Martian invaders.

As The Journalist says: "Perhaps the future belongs not to us, but to The Martians."



JEFF: "Parson Nathaniel and his wife, Beth have always been two of the most compelling characters in The War of The Worlds for me. Their relationship is a tragic microcosm of the story's themes—love and faith tested to their absolute limits by unimaginable events.

Parson Nathaniel is a man completely broken by the Martian invasion. His faith, once his guiding light, is shattered, leaving him lost and tormented. For the Parson, the invasion is not just the destruction of humanity but a sign of divine abandonment."

"Beth, on the other hand, is his opposite—a quiet, steadfast force of hope and compassion. Even as the world is falling apart and Nathaniel spirals into madness, Beth's love for him doesn't waver. She becomes his anchor, trying desperately to pull him back from the brink.

Because of their opposites, their song, The Spirit of Man, is one of the most powerful moments in the production. The clash of two perspectives— Parson Nathaniel's despair and Beth's enduring hope for the world and the return of her husband's sanity – is what makes their story so poignant."

PARSON NATHANIEL & BETH

125+ HOURS OF REHEARSALS

FACTS AND STATS THAT KEEP THE TOUR TURNIN

THE CO

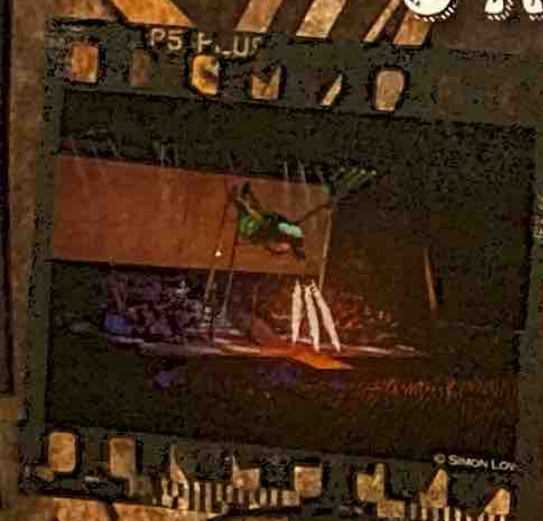
THE W

400 GRAMS OF CONFETTI IN DIFFERENT SHAPES AND COLOURS FOR THE LEAF DROP OVER FOREVER AUTUMN

3-TON 35-FOOT

MARTIAN FIGHTING MACHINE FIRES REAL FLAMES OVER THE AUDIENCE

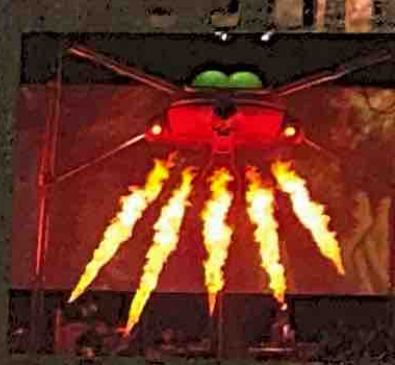
8 X 20 WATT PROJECTORS



100 FOOT ANIMATION WALL & TWO LARGE SIDE SCREENS

4X HYDRAULIC LIFTS UNDER THE STAGE

5.1 SURROUND SOUND FOR LIVE MIXING



GS AND HEELS

50 X LOCAL STAGE CREW

13 X COMPUTERISED WINCHES TO TRAVEL THE FIGHTING MACHINE AND BRIDGE UP AND DOWN

125 X TOURING PERSONNEL

1500 X PYROTECHNICS AND 2000 LITRES OF FUEL FOR THE HEAT RAY

12 X TRUCKS AND COACHES THAT TRAVEL SOME 1500 MILES AROUND THE UK THEN ON TO HOLLAND AND GERMANY.

40 X 2-WAY RADIOS

NEW TOUR INGREDIENTS

Since its debut in 2006, Jeff Wayne's The War of The Worlds, Alive on Stage! has been captivating audiences around the world. For those who've experienced the show before, you'll know that we never rest on our laurels. Each tour is an opportunity to enhance the production, adding fresh elements to keep it thrilling and dynamic. The Spirit of Man tour is no exception. Here's a preview of the exciting updates awaiting you.

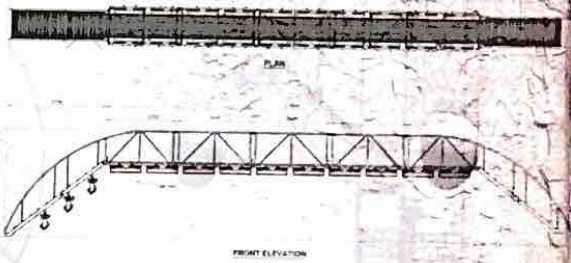
Enhanced Visuals for The Journalist
Liam Neeson's iconic holographic performance has been a feature in our tours since The New Generation in 2012. For The Spirit of Man Tour, we've introduced a cutting-edge LED screen, ensuring his appearance is sharper, brighter, and more lifelike than ever. Prepare to be transported once more into the chilling narrative... "No one would have believed!"

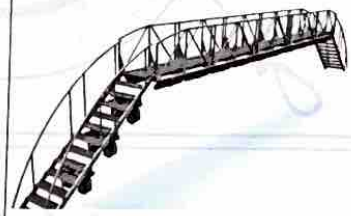
Costume Revamp
Several cast members are donning brand-new or updated costumes for this tour. Notably, Maisie Smith, playing Beth, will wear a stunning purple and teal dress designed by the talented Rachel Walsh.

Steampunk set-design
To enhance the Victorian atmosphere, the stage has been updated with intricate steampunk-inspired details, including new cogs and thematic design elements. This visual overhaul fully immerses you in the world of a Martian invasion. Designed by the brilliant Kirsty Durman.

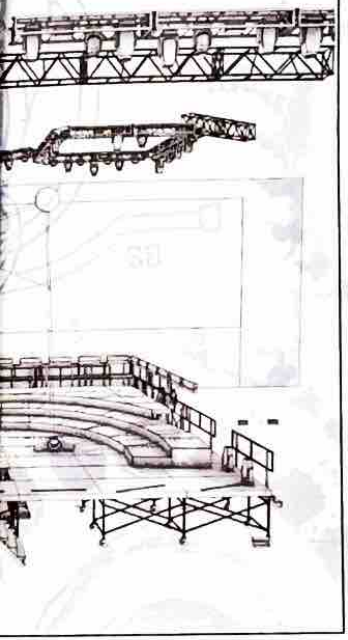
The Black Smoke Band
Our Black Smoke Band will take centre stage like never before. During The Red Weed Part 1, Neil Angilley steps forward to perform the virtuoso piano parts previously played on an electronic keyboard. A long overdue prominence now rightly highlighted.
And keep an eye out for Thomas Gandey swapping his keyboard for a keytar in select sequences—an electrifying twist to the performance!

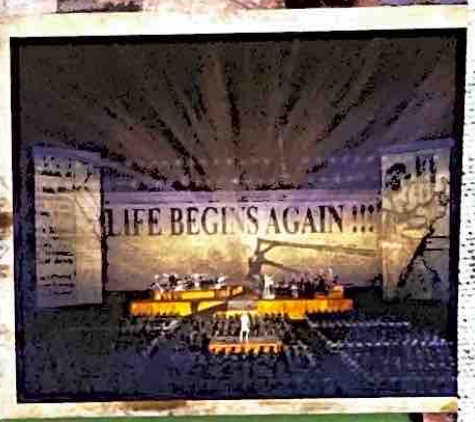
The Artilleryman's Fanfare
It's not only the band and orchestra that will be performing musical instruments – our Artilleryman, Rou Reynolds, might surprise you with a little trick (or trumpet) up his sleeve.





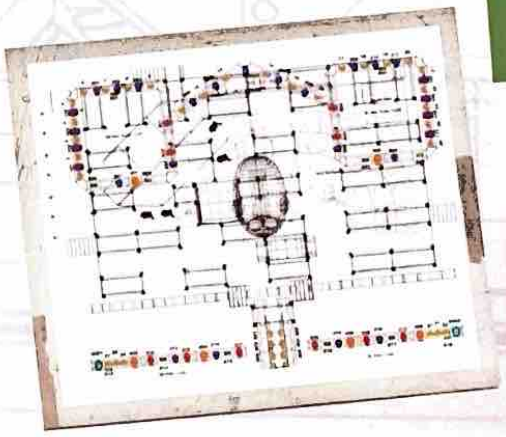
A Climactic New Curtain Call
Jeff and the studio team have reimagined the finale, combining Life Begins Again (Reprise) with the curtain call to create a powerful, uplifting conclusion. Cheer, clap, and sing along as the cast takes their final bows from the bridge to this stunning new arrangement.





Aliens and Animation
Our animation team at AR Media have been refining the CGI to deliver a truly stunning visual experience. Highlights include a revamped Red Weed sequence, a refreshed depiction of The Artilleryman's journey with the Journalist during The Travelling Theme, and breathtaking panoramic scenes that stretch seamlessly across all three screens. Additionally, they have captured performances from our four new cast members, incorporating their presence into Life Begins Again and other key moments throughout the show.

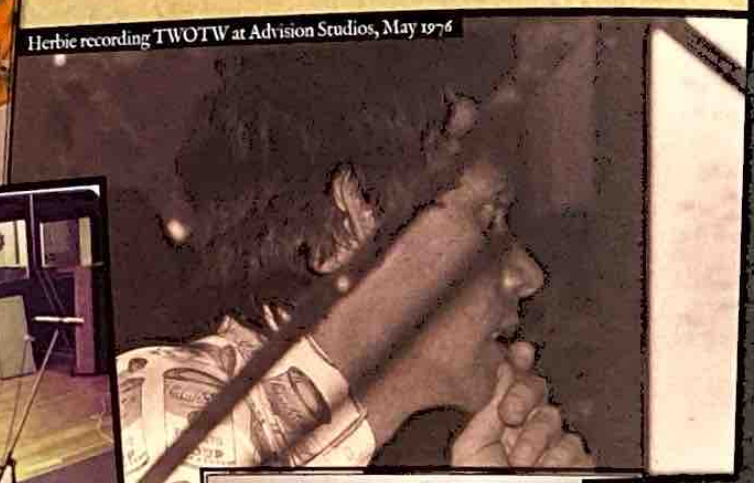
A Soundscape to Shake the Earth
Jeff and the studio team have updated the sound design and the mix on this tour, making it more immersive than ever. Feel the shake of the Martian Fighting Machine footstomps as they get nearer... and nearer. With every sonic detail, you'll feel as though you're in the heart of the action.



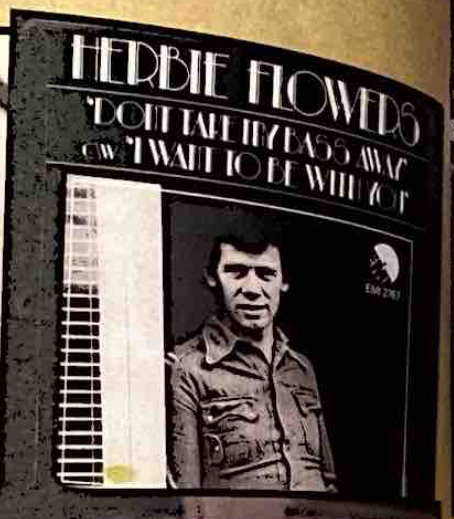
These are just a few of the fresh elements making The Spirit of Man an unforgettable experience. Behind the scenes, countless updates to technology and equipment ensure the production runs seamlessly. With the dedication of our remarkable production team, crew, cast and musicians, this tour promises to be a spectacular journey like no other.

REMEMBERING HERBIE FLOWERS

19 MAY 1938 - 5 SEPTEMBER 2024

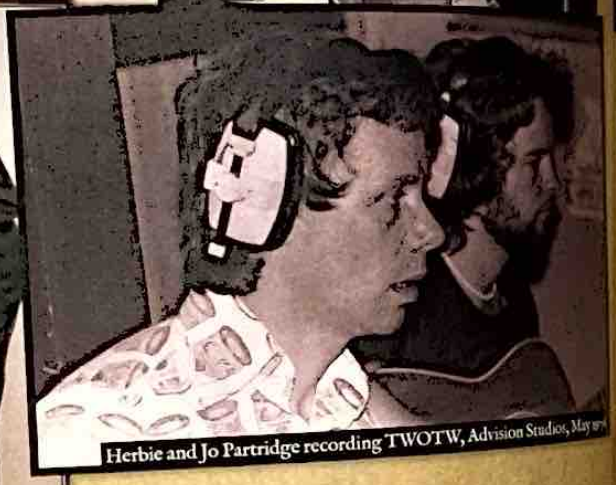


Herbie recording TWOTW at Advision Studios, May 1976



Herbie recording at Advision Studios

Herbie rehearsing for TWOTW Tour, 2007



Herbie and Jo Partridge recording TWOTW, Advision Studios, May 1976

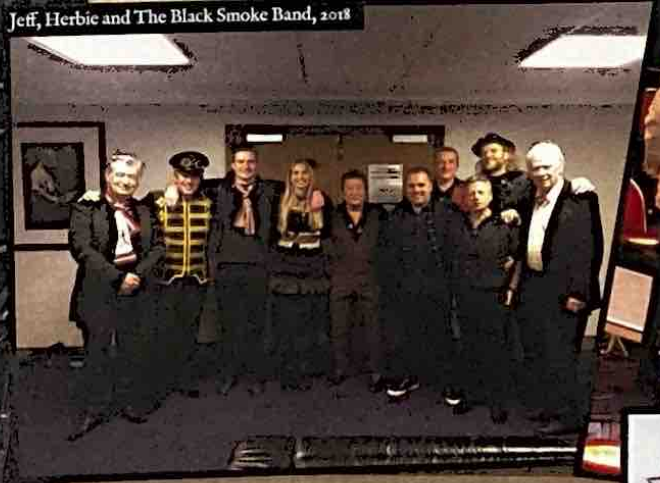
Herbie Flowers, the extraordinary bassist and dear friend, sadly passed away last September. If you've ever listened to The War of The Worlds double album or attended one of our live shows between 2006 and 2018, you've experienced the magic of his remarkable talent. Herbie and I shared a long and cherished history...

Around 1969, I first met Herbie on a commercial recording session for a shampoo. All I knew from my 'booker', was that he was a much in demand session player, so I felt very lucky to learn of his availability for my session.

What I quickly learned was that, beyond his session duties, he had an impressive pedigree as a musician. His unique sound on bass guitar—achieved through the use of non-traditional strings—along with his skill on upright bass, tuba, and swanee whistle, had earned him opportunities to play with some of the music world's greatest artists, including David Bowie, Elton John, and Paul McCartney. He could masterfully perform in any style of music, from rock to classical to jazz, or anything else placed in front of him. A brilliant sight-reader, a man of wonderful humour, a man of genuine warmth and integrity.

He was a founding member of groups like Blue Mink and Sky, and played on literally hundreds of hit records, and created some magnificent bass lines including on Bowie's 'Space Oddity', Lou Reed's 'Walk On The Wild Side', and proudly I add, on David Essex's 'Rock On' that I produced and arranged.

The 'band' on the backing track of 'Rock On' consisted of three musicians, Barry Morgan on drums, Barry De Souza on percussion and Herbie Flowers. Booked for a 10am start, they were, as all proper session musicians would be, in their places ready to play at the booked time. I was MD'ing in front of them and Herbie who was nearest to me (in fact, the two Barry's were in separate booths) turned to me and asked, 'when's the rest of the band arriving Jeff?'



Jeff, Herbie and The Black Smoke Band, 2018

Herbie, 2006 tour

Herbie, 2018 tour

Herbie and Jo Partridge recording TWOTW, Advision Studios, May 1976

Herbie and The Daisies

My reply surprised them - 'guys, you three ARE the band'. I didn't want any instruments that could play chords - like keyboards, guitars, or tuned percussion, etc. I just wanted a 1950s-type echo to create an atmosphere, for Herbie's bass guitar to be right up front.

When the basic track was recorded, Herbie suggested he play the same part, but up an octave to give the bass an added quality to its sound. Boy was he right, and like the countless other producers and artists that had benefitted from Herbie's uniqueness, 'Rock On' became a massive hit in the UK and reach No 1 in the US Cash Box charts.

Over the years, Herbie and I worked on countless other projects, commercials, TV themes, films and eventually my musical version of The War of The Worlds. And years later when we started our arena tours in 2006, he became a member of The Black Smoke Band and appeared on stage with me conducting. And every performance when his menacing bass line started off 'Horsell Common and The Heat Ray', from my podium, I'd look toward him and he back to me, with each of us nodding our heads with a smile.

His eyesight started to fail and needed surgery, so when The War of The Worlds played a season at London's Dominion Theatre in 2016, he wasn't available to participate, but he was back on stage in our 2018 arena tour - unknowing it would be the last time we'd work together.

Memories of someone we've lost, family or friend, are always sad occasions until time heals the wounds. But with Herbie, there was far too much brightness and cheeky positivity to feel broken for very long - his immediate family I hope feel the same. After all, how could a musician like Herbie stand equal with some of the world's finest artists, but also compose the UK No 1 'Grandad' for Clive Dunn, write a song for Eurovision titled 'Mr. Moonlight' under the group name of Herbie Flowers and The Daisies and another single, 'Don't Take My Bass Away' - both of which I produced and arranged.

I will remember always, Herbie Flowers who could be serious, cool, and edgy but also great fun and uplifting.

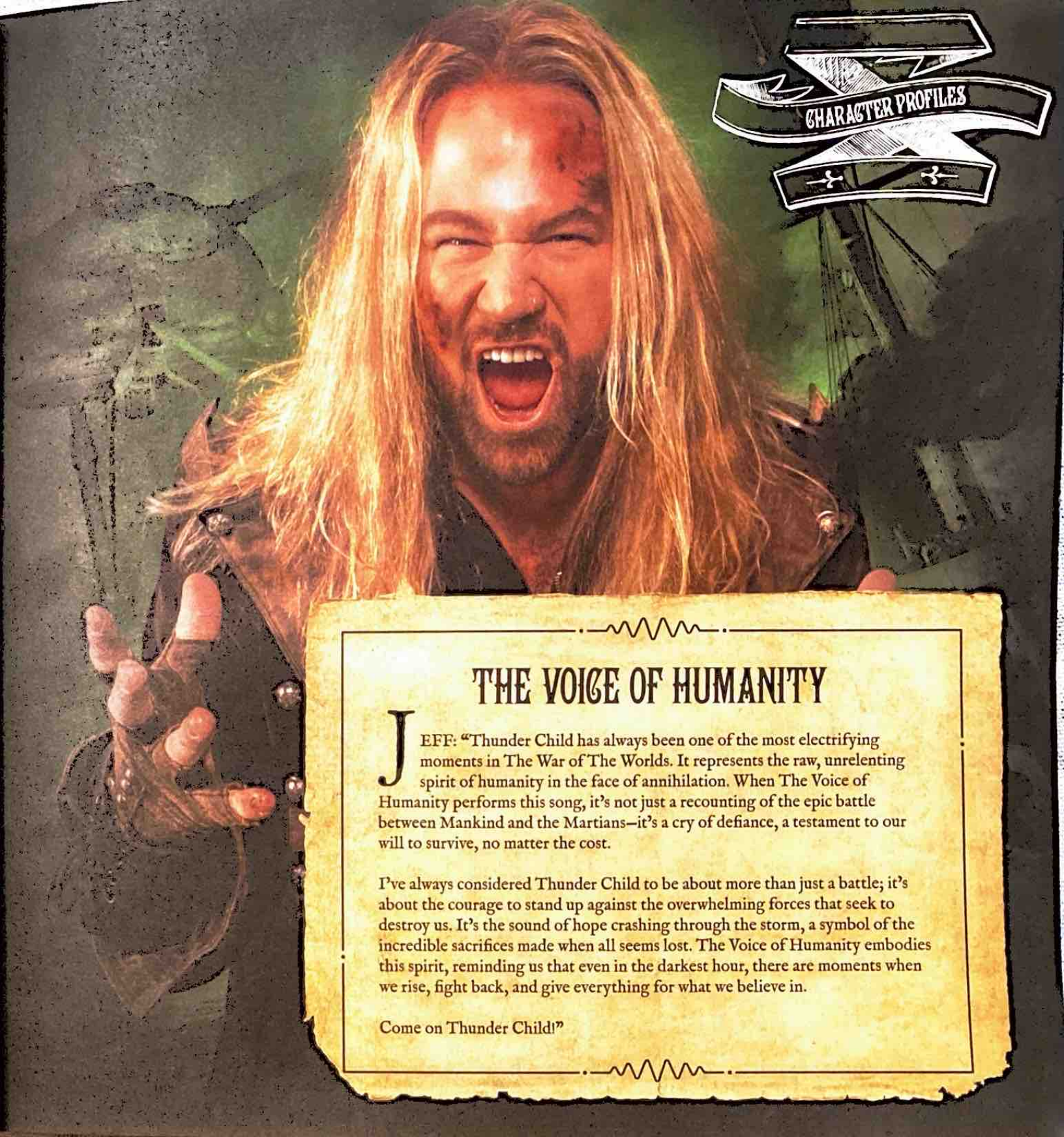
Rock On Herbie - no-one on earth or in heaven, will ever take your bass away.

JEFF

THE ARTILLERYMAN

JEFF: "The Artilleryman is one of the most complex and fascinating characters in The War of The Worlds. He's a dreamer, an idealist, and yet, deeply flawed. He's filled with grand ideas of rebuilding the world, of fighting back at the Martians and starting anew. His vision of humanity surviving beneath the surface, rising up stronger than ever, captivates The Journalist, but as the story unfolds, we see the cracks in his vision.

For me, The Artilleryman embodies the fine line between hope and delusion. He dreams of glory and survival, but when faced with the harsh realities of the Martian threat, he retreats into indulgence, choosing to drink champagne and play cards instead. His plan is magnificent in its ambition but sadly, tragically unrealistic."



THE VOICE OF HUMANITY

JEFF: "Thunder Child has always been one of the most electrifying moments in The War of The Worlds. It represents the raw, unrelenting spirit of humanity in the face of annihilation. When The Voice of Humanity performs this song, it's not just a recounting of the epic battle between Mankind and the Martians—it's a cry of defiance, a testament to our will to survive, no matter the cost.

I've always considered Thunder Child to be about more than just a battle; it's about the courage to stand up against the overwhelming forces that seek to destroy us. It's the sound of hope crashing through the storm, a symbol of the incredible sacrifices made when all seems lost. The Voice of Humanity embodies this spirit, reminding us that even in the darkest hour, there are moments when we rise, fight back, and give everything for what we believe in.

Come on Thunder Child!"

THE BIOGRAPHIES

JEFF WAYNE

Composer, Arranger, Conductor & Producer

Born in Manhattan's Women's Hospital but raised in Forest Hills, New York, Jeff Wayne is an award-winning composer, arranger, conductor and producer for stage, film, TV, records, advertising, and interactive projects.

He's worked with The Who, Ladysmith Black Mambazo, Catherine Zeta Jones, Richard Burton, Anthony Hopkins, Michael Sheen, Taron Egerton, Adrian Edmonson, Edward Woodward, Russell Watson, Jason Donovan, The London Symphony Orchestra and Choir, The Moody Blues' Justin Hayward, David Essex, Phil Lynott, Human League, Orbital, Todd Terry, N- Trance, Dario G, Hybrid, Pendulum, Croatian piano virtuoso Maksim, Kerry Ellis, Ricky Wilson, Marti Pellow, Joss Stone, Maverick Sabre, Alex Clare, Gary Barlow, and Liam Neeson.

His music was heard on TV-am's Good Morning Britain for 10 years, ITV's The World of Sport, The Big Match, 1984's World Cup, BBC's Sixty Minutes, numerous tennis tournaments including Wimbledon, the 2012 Olympic Games, and for some 24 years, London's first 24-hour radio news station, LBC. His music has also been performed to by jugglers, dancers, ice skaters, magicians, fire-eaters, animals, Ali G on 2005's MTV Awards and danced to twice on the BBC's Strictly Come Dancing by Pixie Lott in 2014 and Rhys Stephenson in 2021.

Jeff's musical interpretation of HG Wells' 'The War of The Worlds' has achieved international acclaim, winning two UK Ivor Novello Awards and the USA's 'Best Recording in Science Fiction and Fantasy', judged by Alfred Hitchcock, George Lucas, and Steven Spielberg.

With 16+ million sales (and counting), it is also amongst the longest-running albums in UK chart history, currently over 330 weeks, and in 2018 was ranked No. 32 on the Official Chart Company's Best-Selling Studio Albums of All Time.
In 2006, Jeff's multi-media UK arena tour based on his musical version was launched, and it has consistently returned since: in 2007, 2009, 2010, 2012, 2014, 2018, 2022 and now, in 2025, with 'The Spirit of Man Tour'. The arena production has also toured Europe, Australia, and New Zealand.

A DVD filmed of the debut tour in 2006 at London's Wembley Arena hit No.1 for 7 consecutive weeks in the UK's Music DVD charts and was broadcast on Sky Arts. In 2007 Jeff won Classic Rock's 'Showman of The Year Award'.

As well as touring, Jeff Wayne's The War of The Worlds has had an extraordinary life in new media including a 5-hour musical drama for Amazon / Audible featuring Michael Sheen, Taron Egerton, and other leading actors. In 2019 an Immersive Experience was launched in London's Old Metal Exchange consisting of Virtual Reality, other state-of-the-art technology, live actors, and immersive sets, all set to Jeff's award-winning score. It has now won many of the industry's top awards including a THEA (the Oscar's of the themed entertainment industry) and resides in the top 10% of all attractions globally on TripAdvisor.

Tennis has been part of Jeff's life from age five. Taught by his singer-actor-producer father, Jerry, he captained and played No.1 for his high school and college teams in California, whilst securing a journalism degree before turning to music full-time.

Jeff created and published 'The Book of Tennis' which followed with him producing and scoring the TV series 'The Book of Tennis Chronicles', shown on US television and distributed worldwide by Fox Sports.

Jeff captained Hertfordshire County Men for 35 years, is a member of the International Club of Great Britain, has won national Veteran Singles and Doubles titles and represented Great Britain Vets twice, not bad for a Yank! Jeff's also played many pro-am tournaments including for Muscular Dystrophy, the Olympic Games, Save The Children, and is a long- standing Patron of HAD (Hertfordshire Action on Disability) and Vice President of the LTA Dan Maskell Trust

Jeff and Geraldine live in Hertfordshire, England and have four children: daughters Anna-Marie - an actress and producer, Jemma - a Woman's Prize listed author and journalist, and son's Zeb - a composer and producer who has also DJ'd on the international club scene since the age of 17, and Joab - a legal post-graduate from the University of Law, who now practises as an in-house lawyer in a leading nuclear energy company. Joab has also been a national standard tennis player.

JERRY WAYNE

Executive Producer

Born Jerome Marvin Krauth in 1916 in Buffalo, New York, the young Jerome survived Polio and Diphtheria before he reached high school - the experience made him determined to not only become physically strong, but to live life to its full.

At university he studied Dentistry and played tennis to national standard, before leaving for New York to follow his dreams of the stage.

In 1939 he secured a slot singing on national radio, changed his name to the more listener-friendly Jerry Wayne and started a career that saw him score three Number 1s and write over 150 songs for himself and other artists.

He also fronted the popular Bobby Byrne Big Band, head-lined across the USA in vaudeville & major night-clubs, and followed Frank Sinatra on the popular radio program The Lucky Strike Hit Parade as its resident male singer. During WW2 he received commendations for entertaining the US forces.

In 1953 he landed the part of romantic gambler Sky Masterson in the original West End production of Guys and Dolls at the Coliseum Theatre. He loved England and remained there with wife Cathie and son Jeff for over four years, appearing in musicals, films, television shows, variety, and making recordings.

In the sixties, he turned his hand to theatrical producing including his musical adaptation of A Tale of Two Cities - with son Jeff composing the score with Jerry writing the lyrics. This set in motion a father-son collaboration that led to The War of The Worlds, of which Jerry was Executive Producer.

Jerry also became a published author of several books and continued to work on various projects, including developing with Jeff a third musical work (to follow The War of The Worlds and Spartacus), as well as writing and composing his own theatrical musical, Staying Young, when he fell ill with prostate cancer and passed away in England on 15 September 1996.

He lived to see and enjoy Jeff and wife Geraldine's four grandchildren - Anna-Marie, Jemma, Zeb and Joab, who he loved very much.

DOREEN WAYNE

Script Writer & Author

Doreen Wayne was born in Hull, raised in Manchester, and moved to London in 1964 opening a printing business - Supatype - on the then famous Carnaby Street. Supatype specialised in printing scripts for movies and the theatre. But she also began writing books, the career she really had always wanted.

Soon after opening, a new customer showed up at the doors of Supatype - Jerry Wayne, who needed a script printed urgently for a theatrical production soon to go into rehearsal. Soon they started seeing each other. They shared the love of books, theatre, music and tennis, and were married on USA Independence Day, 4th July 1966. Along the way Doreen sold Supatype to Jeff Wayne's company and she became a full time writer.

Her first novel, The Love Strike, was set in Hull, where she was born and was followed by the best-seller, Love Is A Well Raped Word in 1968.

She also wrote for newspapers, magazines and television as well as adapting the Charles Dickens' novel 'A Tale of Two Cities' for the West End musical Two Cities. It played the Palace Theatre, winning for its star, Edward Woodward, the Evening Standard award for Best Male Performance In A Musical for 1968.

One of her most enjoyable assignments was adapting HG Wells' classic science fiction story The War of The Worlds collaborating with Jerry and Jeff Wayne.

After a long illness with Breast Cancer, Doreen passed away in 1981, while working with Jerry and Jeff again on another musical work, Spartacus.

THE BIOGRAPHIES

HG WELLS

Novelist / Teacher / Historian / Journalist

In Autumn 1895, English novelist HG Wells was enjoying an afternoon stroll with his brother Frank in Woking, Surrey. "Suppose some beings from another planet were to drop out of the sky suddenly," mused Frank, "and began laying about them here; creatures of superior power behaving like a drunken man- of-war's crew let loose amongst some gentle savages." This remark, Wells later recalled, was the point of departure for The War of The Worlds.

HG set to thinking seriously about the prospect of an invasion of Earth, regarding it not as a preposterous daydream, but as an entirely feasible notion worthy of proper consideration. Days later, during a walk on Horsell Common, HG began visualising the action properly. As always, he was meticulous in this and selected carefully where the Martians would land, the initial battles would occur and which places he would have the invaders destroy. Indeed, the first Martian cylinder lands close to Wells' home, near sandpits between Horsell, Ottershaw and Woking - 'the Thing that was to bring so much struggle and calamity and death to the Earth - and where the Martians' deadly Heat Ray is first unleashed.'

Wells was better qualified than most novelists of the day to meet the challenges of such a complicated and multifaceted concept, having both a sound scientific background and a keen understanding of astronomical matters. He was always careful, especially in his fictional work, to draw upon known science rather than speculative data.

At the time, HG was living with his second wife, Amy Catherine Robbins, on Maybury Road, at the bottom of Maybury Hill. There he planned the Martian invasion in scrupulous detail; conceiving the Red Weed, the Handling and Flying Machines, the iconic tripod Fighting Machines, the Heat Ray weapon and canisters of poisonous black smoke, and the many and varied grotesque ways in which to slaughter his countryman.

Wells took particular pleasure in composing the more gruesome parts, for in a letter sent to his friend Elizabeth Healey, the relish with which he planned such things is clear to see: 'I'm doing the dearest little serial for Pearson's new magazine, in which I completely wreck and destroy Woking - killing my neighbours in painful and eccentric ways - then proceed via Kingston and Richmond to London, which I sack, selecting South Kensington for feats of peculiar atrocity.'

Wells mostly took his inspiration for the human atrocity elements of the story, from the treatment of the Tasmanians at the hands of the invading Europeans, in the seventeenth century. Numerous comparisons are made throughout the text between the treatment of Mankind under the Martians, and that of Mankind upon its own perceived inferior species.

Wells wrote The War of The World amid the industrial revolution, with Queen Victoria on the throne and the British Empire at the height of power. The technology of the time was the steam engine and horse-drawn carts. Anything beyond that was... pure science fiction.

The War of The Worlds first appeared in serialized form in Pearson's Magazine, monthly between April and December 1897. In January 1898, it was published for the first time as a book by William Heinemann. Since then, it has never ceased to be out of print and has been translated into countless languages. In 2025, interest in Wells' best known saga, shows no signs of faltering.

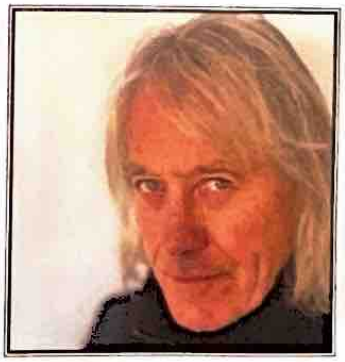
GARY OSBORNE

Lyricist for Thunder Child, The Spirit of Man & Brave New World, Co-Lyricist for Forever Autumn

Gary went into the music business at the age of 15 working as a songwriter, session singer and occasional broadcaster. After his first UK hit, Kiki Dee's 'Amoureuse', Gary contributed lyrics and backing vocals to five Elton John albums including hit singles 'Blue Eyes', 'Part Time Love' and (US double million seller) 'Little Jeannie'. He's had songs recorded by artists as diverse as Alice Cooper, Judy Collins, Cliff Richard, Wilson Pickett and The Righteous Brothers with 'Checkin' It Out' by Lil' Chris reaching the UK top 3 in 2006.

He's tremendously proud to have won an Ivor Novello Award for his contribution to 'The War of The Worlds' because it renders him and his dad, composer Tony Osborne, the only father and son to have both won Ivors in the 70 year history of that prestigious event.

Gary has been "King Sod", leader of The Society Of Distinguished Songwriters, a record 4 times.



PAUL VIGRASS

Co-Lyricist for Forever Autumn

Paul first recorded as a solo artist with RCA, fronted several bands including Edison Lighthouse, Matchbox, and Gigolo, touring and achieving hit records around the world, including two internationally acclaimed albums as the duo Vigrass and Osborne.

They achieved a No.2 hit in Japan with the original version of Forever Autumn.. Paul and Jeff collaborated again, creating the title track and single for Justin Hayward's solo album Night Flight. Other collaborations include work with Peter Wood and Jake Hooker.

2022 marked a new chapter in many people's lives following the life-changing events that began in 2019. During the lockdown, we all enjoyed Gary Barlow's Crooner Sessions, which featured Forever Autumn, with Gary on vocals and Jeff on keyboards, bringing music back during those somber times. Paul released a new single titled Just A Room Away, and his film work includes an appearance in The Lark, the third film in The Witcher series as Deagre, the King of the Elves. Additionally, Paul has recently played a Prosecution Counsel in Mr. Bates vs The Post Office, "Hawker" in the upcoming drama series A Thousand Blows, and a Merry Man in the remake of the Disney classic Snow White.

JAMES PHILLIPS

Script Writer (HG Wells)

James is a writer and director. His work includes The Rubenstein Kiss, Flood, McQueen: or Lee and Beauty, City Stories, Hidden in the Sand, Camelot: The Shining City, The White Whale and The Good Book.'

THE CAST

LIAM NEESON

George Herbert, The Journalist

Liam Neeson is an internationally award-winning actor who is best known for his work in films including Schindler's List, Michael Collins, Kinsey, The Grey, the blockbuster Taken trilogy, Star Wars: Episode 1-The Phantom Menace, Batman Begins, Love Actually and Gangs of New York. Over the course of his career, Neeson's films have grossed over $5 billion worldwide. The actor is a UNICEF Goodwill Ambassador and the proud father of two sons.

Most recently, he was seen in Memory and the highly anticipated Obi-Wan Kenobi (Disney +) series, returning as the beloved Qui-Gon Jinn. In 2022, he starred in Marlowe, directed by Neil Jordan and based off the novel by crime fiction master, Raymond Chandler. Marlowe was Neeson's 100th film to date.

In 2024 he was seen in the film, In the Land of Saints and Sinners and in 2025 will be starring in the Naked Gun sequel for Paramount.

CHARLIE SIMPSON

The Sung Thoughts of The Journalist

Charlie Simpson is perhaps the only musician to make the convincing transition from fresh-faced boy bander to authentic hard rock frontman. After responding to an NME advertisement for a 'guitarist and singer' in 2001, Simpson joined and shot to fame in the punk-pop trio Busted. Their debut years saw the band score four UK Number 1 singles - including the now multi platinum Year 3000 - two million-selling albums, two Brit Awards, and 11 sold out Wembley Arenas in 2004 alone.

In January of 2005 Simpson announced via press conference that he would be leaving the band to focus on post-hardcore quintet Fightstar. Four critically acclaimed Fightstar albums followed including a UK Top 10 single with 'Paint Your Target'. In further demonstration of his musical versatility, in 2011 Charlie began work on an acoustic solo project with his debut solo album Young Pilgrim landing in the top 10 UK album charts, followed swiftly by a second UK top 10 solo album in 'Long Road Home'.

In recent years Simpson has made a return to the mainstream, winning the ITV hit show 'Masked Singer UK' as 'Rhino', and rejoining bandmates Matt Willis and James Bourne to celebrate 20 years of Busted with the biggest UK Arena tour of 2023 to celebrate the iconic bands first UK Number 1 album 'Greatest Hits 2.0'.

2024 saw Fightstar take over Wembley for the first time with a sell out anniversary show, and Simpson heads back on the road with Busted this year in an ultimate 'battle of the bands' with long term musical comrades McFly in the 'Busted Vs McFly' UK & Ireland tour, spanning 35 Arena's including 5 nights at London's O2 and a sold out Wembley show to boot.

Photo: Fraser Taylor

ROU REYNOLDS

The Artilleryman

Enter Shikari, formed at high school in St Albans, UK, by Rou Reynolds, Rob Rolfe, Chris Batten, and Rory Clewlow, has defied genre classification throughout their career. Their sound blends pop, post-hardcore, drum and bass, electronic soundscapes, and punk rock, often within a single song. Lyrically, Reynolds alternates between incisive political commentary and heartfelt personal reflections.

The band's debut album, Take To The Skies (2007), released on their own Ambush Reality label, reached #4 on the UK Album Chart and sold over 150,000 copies in the UK. Since then, they've released six more studio albums, all debuting in the UK's Top 10. Their 2023 album, A Kiss For The Whole World, marked their first UK #1 and highest charting in Germany.

Known for relentless touring, Enter Shikari has headlined arenas across the UK and performed at major festivals worldwide, including Glastonbury, Download, Reading/Leeds, Rock Am Ring and Riot Fest. Their February 2024 UK and Europe tour, featuring sold-out shows at Wembley Arena and Cologne Palladium, was their biggest to date.

The band's accolades include multiple "Best Album" and "Best Live Band" awards from Kerrang!, NME, and the UK Association of Independent Music. Reynolds also received the Heavy Music Awards' "Best Production" honor for 2020's Nothing Is True & Everything Is Possible.

Beyond music, Reynolds has authored four books published by Faber Music, exploring the themes and inspirations behind the band's work. His most recent, A Treatise on Possibility, delves into philosophical and global influences. Previous books, now compiled into Dear Future Historians: 2006-2019, have sold out multiple print runs, reflecting Enter Shikari's profound impact both musically and intellectually.

instagram.com/rourcynolds
Photo credit: Paul Harries

NATHAN JAMES

The Voice of Humanity

Nathan James is the frontman of British rock band Inglorious. With them he has released 6 albums including an official UK number 1 rock album Inglorious II, their new album Inglorious V is set to be released this year.

Inglorious has played shows all over the world and highlights include the main stage at Download Festival and Hammersmith Apollo. Nathan was a member of the US Prog Rock Arena act The Trans-Siberian Orchestra, where he gained two multi-platinum records from his time with them. Nathan is also a member of Supergroup Iconic created by Frontiers Music SRL, featuring current and past members of Whitesnake.

Nathan's credits include Andrew Lloyd Webber's ITV Superstar; Jeff Wayne's Musical Version of The War of The Worlds 2018/2022; Led Zeppelin Symphonic & Queen Symphonic - London Palladium; Rock the Opera with the BBC Concert Orchestra; Trans-Siberian Orchestra - US/ European Arena Tours; Thriller Live European Tour; Vampires Rock Symphonic; Movies and Musical - UK Tour; Bohemian Rhapsody UK Theatre Tour; BBC The Voice UK; An Evening for Jack - Jack Bruce Memorial; Uli Jon Roth - European & Japanese Tours; The Clothes Show Live; The Monsters of Rock Cruise; Global Forces Entertainment; 80's Classical and is one of the most in demand cruise ship headliners in the industry.
@thenathanjames

ANNA-MARIE W

Carrie, The Journal

Anna-Marie has been [illegible] of The War of The Worlds [illegible] Stage playing Carrie, Fa[illegible] Fiancée for many years. A[illegible] live tours, over the last few [illegible] has enjoyed playing Carrie [illegible] Immersive Experience of T[illegible] well as the Audible original [illegible] production. Anna-Marie [illegible] in countless film, theatre, TV [illegible] film productions since [illegible] professional career at age [illegible]

Anna-Marie holds a BA in [illegible] The Guildford School of [illegible] she is additionally qualified [illegible] coach under renowned L[illegible] Ivana Chubbuck. Anna-[illegible] to TWOTW producer [illegible] and together they have [illegible] Jonah, Willa & Amara Collins [illegible] have followed in her footsteps [illegible] young professional actors.

Last year Anna-Marie launched [illegible] business "Actors' Essentials" [illegible] created "Journal In Character" [illegible] first prompted journal to help [illegible] create detailed character [illegible] preparing for a role.

You can find her on Instagram [illegible]
@annamariewynne.com
@theactorsessentials

MAISIE SMITH

eth, Parson Nathaniel's Wife

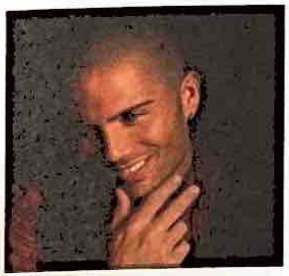
aisie is an award-winning actress, s known on screen for her much ed portrayal of Tiffany Butcher in stenders (BBC).

aisie made her acting debut playing oung Elizabeth in feature film The ther Boleyn Girl alongside Scarlett hansson and Eddie Redmayne, the me year Maisie stormed into Albert quare. Late 2021 saw the departure Tiffany Butcher, the role in which aisie had played for 13 years, her me on the square involved gripping orylines as an iconic member of the ng established Butcher family.

aisie has won both 'Best Dramatic erformance from a Young Actress' the British Soap Awards, along with est Young Actor' from the Inside oap Awards.

2019 Maisie took part in the hildren in Need: Strictly Come ancing Special' and went on to win e competition alongside Kevin lifton. In 2020 Maisie won the hearts f the nation as she danced her way to e Strictly Come Dancing final.

ost recently, Maisie played Fran 'Strictly Ballroom the Musical' K Tour based on Baz Luhrmann's ard-winning film.



MAX GEORGE

Parson Nathaniel

Max George is best known as the lead singer of 'The Wanted'. In July 2010 their debut single "All Time Low" was released and debuted at number one on the UK Singles Chart. This was the first of multiple number one records across more than 30 countries around the world, including the USA.

Max has sold over 13 million records worldwide and sold out multiple world tours with The Wanted.

In 2014, Max played 'Clint' in the US smash hit tv series 'GLEE'. He appeared for the entire season 6 along side Matthew Morrison, Jayne Lynch, Leah Michelle and many others.

Max has been touring for the last few years with his bandmate Siva Kaneswaran as 'The WANTED 2.0' and has also secured several acting roles in movies and television.

CALLUM O'NEILL

HG Wells

Theatre credits include: (ITV's) Heartbeat - Aidan McGuire (UK National Theatre Tour); Hecuba - Odysseus /Agamemnon (Dundee Rep Ensemble); Macbeth - Angus (Trafalgar Studios, London West End); Passing Places - Alex Flouers o'Edinburgh - Rev Lindsey; Philadelphia Story and The Magistrate - Isidore (all Pitlochry Festival Theatre); Trainspotting - Renton (Putney Arts Theatre), Othello - Cassio (UK tour); Macbeth - Macduff (Edinburgh); Twelfth Night - Andrew Aguecheek (UK & Ireland tour)

Television credits include: Taggart (ITV); Casualty (BBC); Emmy award-winning Ten Days to D-Day (Channel 4); Clone (BBC) and film credits include: Oscar and BAFTA winning BRAVE (Disney Pixar) - Wee Dingwall; The Legend of Mor'du (Disney Pixar Short) - Wee Dingall.

Callum has also voiced computer games, audiobooks and hundreds of radio and TV commercials.

JONATHAN VICKERS

Paperboy, NASA Controller & Male Understudy

Training: Guildford School of Acting.

Jonathan is an actor, singer and award-winning presenter from Aberdeen, Scotland.

Theatre credits include: FRANKIE VALLI in Jersey Boys (international tour), PERKINS /cover EDWARD LYONS in Blood Brothers (UK Tour), KATURIAN in The Pillowman and CLIFF BRADSHAW in Cabaret (both for Aberdeen Arts Centre) DANNY GILMARTIN in Calamity Jane (Gatehouse Theatre, London) THE PRODUCTION TENOR in Singin' In The Rain (Broadway Theatre, London), and JONNY WARNER in Zombie Prom (Landor Theatre, London).

Jonathan is delighted to be returning to Jeff Wayne's Musical Version of The War of The Worlds, having previously toured with the production in 2014, 2018, and 2022.

He would like to dedicate tonight's performance to his own little Thunder Child, Ruri.

ROSANNA HARRIS

Papergirl & Female Understudy

Rosanna began her training at Tring Park School for the Performing Arts from the age of 11. She then went on to further her training at Mountview Academy of Theatre Arts, gaining a degree in Musical Theatre.

Rosanna's performing credits include JAN in the UK No.1 Tour of Grease The Musical and Barbra Streisand in The Funny Girls.

Alongside performing, Rosanna also runs her own party entertainment & performing arts companies.

Rosanna is really looking forward to joining such an epic team and being part of something so iconic. She wants to thank her family and friends for their ongoing support in everything she does.

SIMON SHORTEN

Male Understudy

Training: GSA conservatoire

Theatre: Rehab The Musical (Smart Entertainment); Disruption (Park 200 Theatre); Million Dollar Quartet (Barn Theatre Cirencester), Miss Trunchbull in Matilda (Cambridge Theatre); Spamalot (Mercury Theatre/ Daegu International Music Festival); Sweeney Todd (Derby Theatre); War of the Worlds (Dominion Theatre); Les Misérables (Queen's Theatre); The Phantom of the Opera (Her Majesty's Theatre); Les Miserablés (Queen's Theatre), Stephen Fry's Cinderella (London Old Vic); Sweeney Todd (Royal Festival Hall).

Film: Fountain of Youth (Bimini); Matilda the Musical (Netflix); My Policeman (Amazon); Les Miserables (Universal).

TV: The Death of Bunny Munroe (Sky TV); Malice (Amazon);Casualty (BBC); Charlotte Link - Ohne Shuld (Wiedemann & Berg TV), 8 Out of 10 Cats Christmas Special (Channel 4); Death of England: Face to Face (Sky Arts); Coronation Street (ITV).

Concerts include: Phantom 25 (Royal Albert Hall), Les Misérables 25th Anniversary Concert (The O2)

Workshops: Marie Curie (Aria Entertainment); Azdak in Doncastrian Chalk Circle (National Theatre)

THE BLACK SMOKE BAND

CHRIS SPEDDING

Guitar

Chris Spedding was a mainstay of the 1970s London studio session scene and worked extensively with Jeff Wayne, playing much of the guitar on Jeff's original 1978 recording of The War of The Worlds. Other studio credits include Jack Bruce, Nucleus, Donovan, Elton John, Paul McCartney, Harry Nilsson, Gilbert O'Sullivan, David Essex, Wombles, Sex Pistols, Goodies TV series, Bryan Ferry, Roxy Music, Joan Armatrading, etc.

In 1975 Chris had a Top 20 Hit with his own song, 'Motorbikin'. Chris Spedding relocated to the USA in 1978, working between New York and Los Angeles, finally returning to the UK in 2005 where he has participated in every Jeff Wayne's The War of the Worlds live tour.

Photo: Andy Holdsworth

ACCY YEATS

Drums

Accy is from Horsham in Sussex and is delighted to be back on this production of The War of The Worlds. He has been in the Hamilton Band in the West End since the show opened in 2017 and has previously played on The War of The Worlds Arena Tours in 2012, 2014, 2018 and 2022 as well as the production in 2016 at The Dominion Theatre London.

His many performing/recording credits include: Elton John, George Michael, Chrissie Hynde, Macey Gray, Dr Hook, Heather Small, Beverley Knight, Mick Jones, David Essex, Luln, The X-Factor, The Supremes, Tony Christie and Susan Boyle.

Theatre credits include: Thriller Live, Mamma Mia, Fame, Grease, The Bodyguard, School of Rock, Million Dollar Quartet, Pricilla Queen of the Desert, A Chorus Line, Never Forget, Dancing in the Streets as well as playing on various Film Soundtracks, TV Themes, Jingles. Alongside his playing commitments he also finds time to teach privately and run a studio producing custom drum and percussion tracks online.

For more info visit www.accydrums.com.

Huge thanks to Martin Potts (Korg/Paiste/Vic Firth/Vater), Frank Jacobs at Pearl Drums, Christian Wenzel (Paiste), Dan Page (Headstock/Aquarian) and Simon at the London Drum Company thanks as ever for your help and support!

LAURIE WISEFIELD

Guitar, Mandolin, Auto Harp & Persian Tar

Laurie Wisefield is one of the most experienced and versatile guitarists around today. He has appeared and recorded with some of the world's greatest artists, from his early band Wishbone Ash, through to joining Tina Turner's Band.

He was a principle guitarist in the "We Will Rock You" musical which ran in London's West End for 12 years. In 2006, 2012, 2018, 2022 and 2025 Laurie had the privilege of joining Jeff Wayne's The War of The Worlds touring production playing Guitars, Mandolin, Auto Harp and a Persian Tar.

NEIL ANGILLEY

Keyboards

In 1985 Neil won a scholarship to study as a concert pianist and composer at The Royal College Of Music.

Neil has been a member of The Black Smoke Band on Jeff Wayne's 'The War of The Worlds' tours since the first U.K. tour in 2006 playing keyboards and as assistant conductor. He has also worked as Musical Director for Vanessa Mae since 1997.

He co-wrote and played on 'The Sweetness' with Down To The Bone producer Stuart Wade. The single charted at No 1 in May 2014 in the USA Billboard Charts for Jazz/Funk also co-writing 7 albums for Down To The Bone. He has also composed tracks on 'Fuzzy Logic' with David Benoit (GRP) and 'Crush' with Richard Elliot (Verve).

Neil has also appeared as a guest soloist on various albums including US3's 'An Ordinary Day in an Unusual Place', as well as appearing on the main stage at Glastonbury with Dame Shirley Bassey in 2008.

In addition Neil has performed with Maceo Parker, Roy Hargrove, Down to the Bone, (Grammy Nominees), Snowboy & the Latin Section, Lionel Richie, Lisa Stansfield and Three Friends (Gentle Giant). A long time pianist for Michael Ball, Neil has also played throughout the UK and Australia with both Michael and Alfie Boe on their hugely successful 'Ball and Boe' tours.

Neil has released 5 albums under the name the Neil Angilley Trio

www.angilley.com
www.youtube.com/user/neilangilley

PAUL BOND

Guitar & Keyboard

Paul is a seasoned multi-instrumentalist, singer and producer based in Watford. Growing up in a musically rich environment, with a pianist mother and a bass playing father, Paul was destined for a life in music. He began his musical journey at the age of 10 with a loved, although virtually unplayable second-hand acoustic guitar, but his passion for the instrument only intensified upon discovering the technical wizardry of Jimi Hendrix.

By 18, Paul had secured his first record deal, marking the beginning of a diverse and dynamic career. He has toured globally with various acts and was a member of Red Box, known for hits like "Lean on Me" and "For America." Early on, he fell in love with the recording process, starting out on a simple portastudio and subsequently progressing to professional studios. He has engineered, produced and mastered albums for a diverse range of artists, from jazz to metal.

Since 2017, Paul has been closely associated with Jeff Wayne's Musical Version of The War of The Worlds, contributing as an engineer and musician to various projects. He plays guitar and keyboards in the live shows and has worked on both the Audible-commissioned musical drama and the acclaimed Immersive Experience in London.

Beyond his work with Jeff, Paul balances a busy career as a session musician and producer from his studio, affectionately named "Shabby Road." He also lectures on the MA course in Audio Production at the University of Westminster in London, sharing his expertise with the next generation of producers.

For this Spirit of Man tour, Paul will be playing keyboards, a Guild 8 string baritone acoustic guitar and will be switching from acoustic to electric guitar via the amazing Fender Acoustasonic. Thank you to David Mulqueen at Fender for all your help!

To follow Paul's musical adventures, visit: facebook.com/PaulBondMusic

OLIVIA JAGEURS

Harp & Percussion

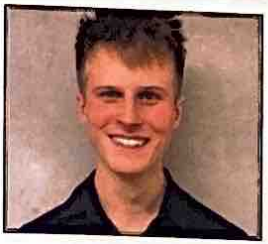
Olivia Jageurs joined the Black Smoke Band in 2014 taking up the unusual position of playing the harp alongside electronic marimba, drum pads that trigger various sound effects, bass drum, cabasa, tambourine and an almighty gong!

An Associate of the Royal Academy of Music, Olivia has played the harp with the UK's major orchestras such as the London Philharmonic Orchestra, The Glyndebourne Sinfonia, London Sinfonietta, BBC Symphony Orchestra, BBC Concert Orchestra, Britten Sinfonia, Royal Northern Sinfonia, Sinfonia Cymru, Ballet Rambert, Oxford Philharmonic, City of London Sinfonia, Orchestra of the Age of Enlightenment and The Hallé.

She regularly records for film and TV soundtracks and has recorded for artists such as Jacob Collier for Universal, Steven Isserlis for Hyperion, Jess Gillam and VOCES8 on Decca Classics as well as Little Simz and SAULT. With a particular love of accompanying singers, she has performed in recital with the UK's leading choirs Tenebrae, Voces8 and The Sixteen and with opera singers such as Allan Clayton, Mark Padmore and Benjamin Appl. Her trio Erda Ensemble with mezzo Marta Fontanals-Simmons and flautist Chloe Vincent are performing around the UK at various classical music festivals this year.

Olivia regularly performs at high-profile events for clients such as Louis Vuitton, Ferrari, Dior and the Wimbledon Tennis Championships.

You can follow Olivia's musical projects on social media @15secondharp. Olivia is very happy to be plucking and walloping away the Martians on another arena tour!



PETE HUNT

Bass Guitar

Pete is a freelance electric and double bass player working in the theatre and pop world.

He has been fortunate enough to work with numerous composers including Andrew Lloyd Webber for the revival of The Woman In White, Gavin Bryars and the creators of Six; Lucy Moss and Toby Marlow for their latest musical, Why am I so Single? He has also performed and recorded at some of the UK's most prestigious and iconic venues in West End and the rest of the UK.

Pete is currently the bassist for the Mamma Mia! UK & international tour. He also offers remote recording sessions and regularly records bass for clients around the world.

Other notable credits include: Jeff Wayne's The War of The Worlds - The Life Begins Again tour, 2022, Evita - international tour, Evita - Leicester Curve, Tarantino Live, La Voix, Trevor Dion Nicholas, Marisha Wallace, Bobby Crush, Gareth Gates and Mason Alexander Park. His dep credits include, Jesus Christ Superstar - UK tour, Bonnie & Clyde - West End, Heathers - West End, Bugsy Malone - UK tour, Rock Of Ages - UK tour.

He is also a proud endorser of Cosmic Ears IEMs and Aguilar bass amps.

@petehuntbass

THOMAS GANDEY

Keyboards

Thomas Gandey is an award-winning electronic music producer, vocalist, keyboardist, and live artist known for his prolific contributions to the global dance music scene. Renowned for his signature blend of vintage synth-driven sounds and modern electronic beats, Gandey seamlessly bridges classic and contemporary soundscapes, making him one of the most sought-after producers in electronic music today.

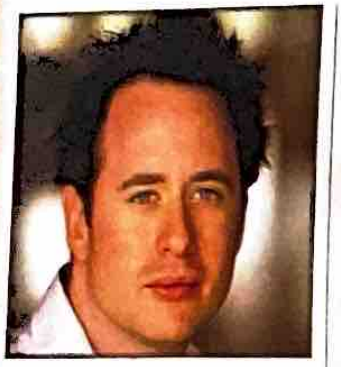
Originally from Brighton and an ardent purveyor of analogue synthesizers and drum machines spanning six decades, Thomas's classically trained background sets him apart. He is one of the very few producers in dance music who can maximize the sonic potential of these increasingly rare treasures, weaving them seamlessly into the sounds of today's electronic scene—for both himself and the many artists he produces.

Gandey's debut album as Cagedbaby, Will See You Now, garnered critical acclaim as a blue-eyed soul singer and bandleader, leading to a career as an international DJ and live artist. He held residencies at Space Ibiza, Barcelona's Razzmatazz, and Tokyo's Womb, amassing over 1,500 international shows and creating hundreds of remixes. He later took up residency in the studio as a producer, writing and producing for Radio Slave, David Byrne, Fatboy Slim, and Tracey Thorn, as well as engineering the Olivier Award-winning musical Here Lies Love.

Gandey remains a key contributor to Jeff Wayne's The War of The Worlds as studio programmer, engineer, and touring keyboardist since 2013.

Find out more at www.thomasgandey.com.

THE PRODUCTION TEAM



DAMIAN GOLLIER

Producer

Damian is a Producer and Entrepreneur. He has been working with Jeff and his Musical Version of The War of The Worlds since 1998.

Damian has co-produced nine Arena tours since 2005 and is also responsible for booking the production overseas. In 2006, he brokered a deal with Universal Pictures to film the first Wembley Arena show which went multi-Platinum on DVD and spent 7 weeks at Number 1 in the UK Music DVD Charts, and also a film of the production at the O2 Arena in December 2012.

He worked with Jeff in 2005 on the remixed and remastered release of the original double album of The War of The Worlds, and served as Executive Producer of the "New Generation" double album, released by Sony Music in 2012, featuring Liam Neeson, Gary Barlow, Ricky Wilson, Joss Stone, Maverick Sabre and Alex Clare. Previously Damian acted as Managing Director of Jeff Wayne Music Group, which since 1968 has provided approx 10,000 soundtracks to all media and has vast expertise in music research, licensing and production.

In 2017, Damian procured and negotiated a deal with Audible to create a new episodic musical drama of Jeff Wayne's The War of The Worlds, featuring Michael Sheen, Taron Edgerton and others, which was released in 2018 and became the top Audible Original production of all-time. In early 2018, Damian visited an Immersive Experience in London called 'Somnai' which blended immersive theatre with virtual reality. This gave him an idea for an Immersive Experience of The War of The Worlds, which he and Jeff went on to co-produce with new partners, Ellipsis Entertainment (now Layered Reality) and launched in the City of London in 2019. The Experience has since won several awards and continues to top the TripAdvisor chart of 'Things to do in London' in 2025, some 6 years later."

In 2011, Damian founded Viral Spiral to connect brands and digital publishers (including MTV, Channel 4, Coca-Cola, Samsung, Google, Proctor & Gamble and T-Mobile) with the world's most popular user-generated content and social influencers. Its clients include the biggest videos on YouTube including 'Charlie Bit My Finger!', the most-viewed user-generated video of all time. Damian acted as CEO of the company until it was acquired by Brave Bison plc in 2014.

In 2016, Damian founded Blend Media a platform which makes it easy for brands and corporates to create interactive virtual reality experiences. Its clients include Facebook, Google, L'Oreal, Deloitte, Intel and even NASA!

Damian graduated with a First Class degree in Law with European Legal Studies from Reading University, Universidad de Salamanca (Spain) & Universität Trier (Germany). He qualified as a Capital Markets solicitor and practiced at two of the world's leading law firms, Linklaters and Latham & Watkins, in their London, New York, Los Angeles, Frankfurt, Hong Kong and Singapore offices. He also worked at Goldman Sachs.

He is married to Anna-Marie who can be seen as Carrie in this production, and is the very proud father of Jonah (16) a professional actor and musician who can be seen as Young Napper in Channel 4's 'Deceit' and in MGM's 'Billy the Kid' (playing the title role of Billy) as seen on Apple TV; Willa (14), a singer and professional actor most recently seen in Tom Stoppard's Olivier-award winning West End play, Leopoldstadt; and Atticus (9) who also appeared on stage alongside his big sister Willa (and their cousin Audrey) in Leopoldstadt at the Wyndham's Theatre. All of whom he adores.

STEVE NOLAN

Production Director

Steve Nolan has over 40 years' experience within the entertainment industry as a Producer, Production Manager, Technical Director and Lighting Designer. His portfolio covers every kind of event from Sporting Events and Ceremonies to Public Events, Concerts, Television and Theatrical Productions.

He started as a lighting technician & later a lighting designer, touring with The Damned at the age of 16. He then went on to tour and work with many other acts, including Frank Sinatra, Bob Dylan, Tom Petty & The Heartbreakers, Dire Straits, Bruce Springsteen, Elvis Costello, Madness, Bon Jovi, The Cure, The Pretenders, Steve Winwood, Status Quo, Madness, James Brown, Morrisey, Robert Palmer, Toots & The Maytals and The Rolling Stones and also worked on The Freddie Mercury Tribute and Live Aid shows at Wembley Stadium, before founding his own company - Chromatic Productions, in 1990.

Since then Steve has been involved with the lighting design of shows & events as wide ranging as two of the Miss World pageants, the very first shows at the new Wembley Stadium for George Michael, Muse Live & Concert for Diana, the spectacular 25th Anniversary Concerts of the legendary "Les Misérables" & "The Phantom Of The Opera" Musicals, a Les Misérables tour of Scandinavia, the Queen's Diamond Jubilee Concert as well as many TV and award shows including the Let's Dance Comic & Sport Relief series, Montreux Jazz Festival, The MOBO Awards, The MTV Africa Awards, two Royal Variety Performances and for 16 years, The BAFTA's Awards ceremonies. Most recently he worked with The Royal Philharmonic Orchestra and The Birmingham Royal Ballet live streamed concerts, The Rogers & Hammerstein 80th Anniversary Concert in 2023 and the "Shot In The Dark" rock promo video for AC/DC.

Steve has production managed tours for Katherine Jenkins, Torvill & Dean's Dancing on Ice, The Question of Sport Live and the Chef James Martin as well as the Spanish Riding School of Vienna and the enormous Help for Heroes Concert at Twickenham Rugby Stadium. He also production managed The BBC's Children in Need Rocks Concerts for 3 years; Live at The BBC with U2 at Abbey Road; The BBC's Let It Shine TV series; The World Premiere of Mission Impossible 5 in front of the Vienna Opera House; The Invictus Games Opening Ceremony at The Queen Elizabeth Olympic Park; The Queen's Birthday 92nd Party at The Royal Albert Hall; The WWZ Film Premiere - Muse Concert & The VE Day 70 - A Party to Remember, both with 15,000 audiences at Horse Guards Parade Ground.

Steve was Senior Production Manager for the Closing Ceremony of The Paralympics in 2012, Production Manager for the Opening Ceremony of the 2015 Rugby World Cup at Twickenham Stadium, Production Manager for the 2022 Commonwealth Games Closing Ceremony in Birmingham and was the Production Manager for the Raymond Gubbay's Classical Spectacular Concerts for 32 years. Most recently he was the Production Manager for the Rolling Stones Hackney Diamonds album launch at the Hackney Empire in 2023.

Steve has been the Technical Production Manager for the BBC Proms since 2021 and the Event Production Manager for The Royal British Legions Festival Of Remembrance at The Royal Albert Hall since 2022. He also was the Production Manager for VJ Day 75: The Nation's Tribute on Horse Guards Parade; The Queen's Platinum Jubilee Concert in front of Buckingham Palace in 2022 and both The King's Coronation Concert at Windsor Castle in 2023 and The D Day 80th Commemorative events in Portsmouth & France, for the BBC in 2024.

In 1999, Steve became a Producer and launched his first live production based on one of the ancient Shaolin Temple Kung Fu legends "Shaolin Wheel of Life". That was quickly followed by two sequel shows, Kung Fu Masters and then Shaolin.

The 3 shows have toured the United Kingdom, Europe, Lebanon, Greece, Estonia, Slovenia, Hungary, USA, Canada, Hong Kong, Australia, New Zealand, Dubai, Oman, Qatar, South Africa, New Zealand, Singapore and Japan and were all filmed for global media distribution by Universal Pictures.

Steve is very proud to have been the Production Director for Jeff Wayne's Musical Version of The War of The Worlds since its inception in 2006.

RUTH TRANTOR

Staging Director

Ruth is the founder and creative force behind Underwraps Event Choreography, a company she established in 1996, that has become synonymous with groundbreaking live entertainment. With over 25 years' experience as a Creative-Director, Ruth has built a reputation for delivering exceptional, narrative-led shows that captivate audiences worldwide.

Her expertise in the industry led her to collaborate with Micha Bergese (the original Staging Director for Jeff Wayne's The War of The Worlds), when he directed the 2018 incarnation of the show. After working closely with Micha again on the 2022 tour, she was honoured when he entrusted her with the directorial reins for this year's tour: a role she sees as both a privilege and a challenge, to uphold his extraordinary legacy.

KIRSTY DURMAN

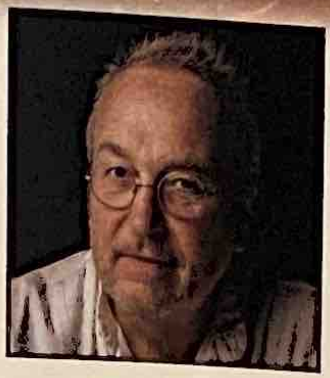
Set Design

Having previously worked with The War of The Worlds team on design for the New Generation tour, Kirsty is delighted to return to build upon the look for 2025.

She has worked in theatre, tv and events for the last twenty years, with design credits ranging from international shows such as the Kids Choice Awards in Abu Dhabi to large scale events much closer to home... Designing sets, props, screen content and everything in between, whatever the brief requires.

Art direction credits include BAFTA film awards, MTV World stages and the Brits, as well as international events and music shows from Singapore to Glasgow.

Design credits include Blur at Hyde Park, Wireless Festival, TV dance/dating show Flirty Dancing and corporate jobs in a multitude of venues. Not to mention her children's primary school talent show.



SIMON HONYWILL

Sound Engineer / F.O.H

Simon has never really known anything other than sound. There was a brief flirtation with the idea of becoming a geologist, but he was advised against that by a far sighted careers adviser in 1974. He is now a professional fossil, buried in the geological strata of audio - a fine example of the Law of Attraction.

Simon still remembers hearing Jeff Wayne's Musical Version of The War of The Worlds for the first time, whilst feeling worse for wear after a long night with friends in a damp stable flat on the edge of Dartmoor. Like many, many others, it stuck with him, but he would never have imagined he would be sat behind an expansive audio console mixing the live show, yet here he is. It's amazing where a Geology A level can get you.

A look through Simon's career would read like a weird Royal Variety Show billing, featuring names like Luciano Pavarotti, Gary Barlow, Nigel Kennedy, Chris Rea, Katherine Jenkins, Goldfrapp, The Pope, Her Majesty Queen Elizabeth II and many more, but that level of name dropping is unforgivable.

Simon also works as consultant Sound Engineer to Glastonbury Festival, sound designer for The Paraorchestra, award-winning home cinema sound designer, sonic artist (Fathom, The Light Organ @ Illuminate Festival) and many others. He has won three TPi Awards for Sound System Design and now works as a consultant to Martin Audio Ltd, his favourite speakers. When not working he enjoys a nice lie down.

ROB FAIRHURST

Creative Director & Founder of AR Media Productions

Established as a boutique studio with the ability to visualise and bring great ideas to life, one of the companies' early commissions was to produce the two hours of animated content for the 2010 arena tour of Jeff Wayne's Musical Version of 'The War of The Worlds'. This was the first step in an incredible creative journey that spanned a decade of commissions and evolved through the five separate arena tours and a West End production.

Creatively this has been one of the most incredible projects for our team, from designing Martians and alien machines to recreating and destroying Victorian London, and to work with the stellar talent that the show attracts year on year and share this experience with live audiences is also fantastic. Our team is extremely proud and honoured to have been involved in the process and the creative journey to visualise Jeff Wayne's Musical Version of The War of The Worlds.

AR Media Productions is a vibrant creative studio where new technology is embraced to produce amazing experiences for audiences with storytelling remaining at the very heart of the company.

The studio continues to attract talent and has evolved into an energetic pool of commercial directors, designers, animators, developers, filmmakers and illustrators. A creative force firmly supported by a complimentary blend of producers and project managers who specialise in delivering content for global brands and campaigns.

MICHA BERGESE

Original Staging Director

Micha Berges was Staging Director for The War of The Worlds Alive on Stage! from its 2006 debut until 2022. Trained in ballroom and contemporary dance, he was a soloist with London Contemporary Dance Theatre before becoming Associate Choreographer.

He founded Mantis Dance Company, commissioning works from choreographers like Michael Clark and Bill T Jones and collaborating with designers Derek Jarman and Leigh Bowery. As an actor, his films include Interview with a Vampire, The Company of Wolves, and Zina.

For two decades, Micha directed large-scale spectacles, including The Millennium Dome Show with Peter Gabriel, the Dome Opening Ceremony, and the Hanover Expo with The Scorpions. He's worked with Mick Jagger, Tina Turner, and Leonard Cohen and for a further 15 years, produced and directed all of P&O's Ocean Village entertainment. He also collaborated with Shaolin monks on Shaolin Wheel of Life, which toured globally.

THE PRODUCTION TEAM

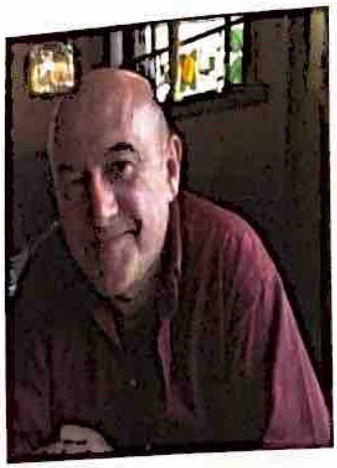
GARY & PAUL HARDY-BROWN

The Twins FX Visual Special Effects

The Twins FX are leaders of theatrical visual special effects, illusions and animatronics. They make the impossible possible for theatre productions, film and television worldwide. Their portfolio includes soaring airborne flying dragons, a mighty 7m tall gorilla, slithering monsters, hovering helicopters, monster sharks,Santa's levitating sleighs, a life size T-Rex, the world's largest pantomime giant, Cinderella's flying sparkling crystal coach, floating magic carpets, flying cars, flying life size horses pulling a coach, a pink moped that flies and loops the loop in mid air, man eating crocodiles, a flying full size London bus, a terrifying Dragon...

The Twins FX is led by identical twins Gary and Paul Hardy-Brown, located in Wareham in Dorset. They have created stunning effects for BBC's 'A1-Britain's longest road', The One Show, Michael McIntyre's 'Big Show', 'Strictly come Dancing', ITV's 'The Next Great Magician', 'Britain's Got Talent', 'Britain's Got Talent : The Champions', 'Tonight at the London Palladium', 'Keep it in the family'. Sky's TV Hit 'Brassic' and C4's '1 of 10 Cats does Countdown'. The Twins FX have also supplied effects for Hollywood Blockbuster movies, 'Now You See Me 2', 'The Mummy' and have even supplied effects to the heavy metal band Avenged Sevenfold's music videos. Over the last year the Twins FX have been a part of the creative team on Back to the Future The Musical in New York, London and Tokyo.

Being lifelong fans, Twins FX are absolutely thrilled to be working again with Jeff Wayne and TWOTW 2025 tour team.
www.twinsfx.com



NEIL BRIGHOUSE

Tour Manager

Neil started off his career in the live music industry playing in little-known bands in Liverpool during the late 80s and early 90s. Moving away from playing music, he found himself in his very first touring role as Tour Manager for the Scottish Folk Singer John Martyn, a real baptism of fire that he can still recall with vivid detail nearly 30 years later. Over the intervening years he has worked in a variety of positions for artists and promoters with acts as varied as: Roger McGuinn, James Brown, The Who, Paloma Faith, Massive Attack, John Cooper Clarke, Mick Foley, Cypress Hill, The Pogues, Frankie Boyle and Sam Smith to name but a few. Neil is proud to have worked as Tour Manager for The War of The Worlds since 2009, and this will be his seventh tour.

ANDY PROUDFOOT

Production Manager

Initially a musician - well....a drummer (close enough)...Andy served an apprenticeship as part of a trio, playing in the Working Mens clubs of the North East of England, until a few of his friends persuaded him to go to London and watch their band perform. He swapped drum sticks for a steering wheel and found himself driving their van around on tour! If only he had known then what he knows now!

The 2025 tour is Andy's third tour with The War of The Worlds.

"Never a dull moment" is how he describes The War of The Worlds tour. Having seen the Martians fail on the last two tours, this year he has high hopes that the Martians will finally win!

This year is also his 40th year in the music business as a Production and Tour Manager, a journey that started with tours by acts as diverse as Jonathan Richman, Lindisfarne, and The Smiths in the 80's, continued through the 90's and 2000's with the Sundays, Weezer and P J Harvey, and global tours with Alanis Morrissette, Beck, David Gray, Il Divo, Bryan Adams, the Pretenders, and Westlife. The Summer of 2024 involved three months touring in Baseball and Football stadiums in the USA with Def Leppard, Journey and the Steve Miller band.

RACHEL WALSH

Costume Designer

Rachel is a London-based Costume Designer with over 30 years of experience in TV, film, theatre, and corporate design.

Her TV work spans period and contemporary drama, including The War Between the Land and the Sea (Bad Wolf Productions, 2024), The Hack (ITV Studios, 2023-24), SAS: Rogue Heroes 2 (Kudos for BBC, 2023), Bodies (Netflix, 2022), The Serpent (BBC/Netflix, 2020 - BAFTA & RTS nominations), and Deep State Seasons 1 & 2 (FOX, 2017-18). Other notable credits include The Missing (BBC, 2014), Breathless (ITV, 2013), Restless (BBC, 2012), and Great Expectations (BBC Film, 2011). Her film credits feature Holmes & Watson (2017) and Johnny English Reborn (2010).

In theatre, Rachel has designed for Jeff Wayne's Musical Version of The War of The Worlds, a project she has been part of since its debut in 2006, and Coriolanus (directed by Steven Berkoff).

Rachel trained at Wimbledon School of Art, earning a BA in Theatre Design.

TIM ROUTLEDGE

Lighting Designer

Tim is highly experienced and multi-award-winning lighting designer for concerts, broadcast & event. As TPI Lighting Designer of the Year in 2020, 2019 and 2015 as well as two Royal Television Society Awards and BAFTAs amongst many other Emmy and BAFTA Nominations.

In 2023 Tim designed the Eurovision Song Concert in Liverpool, UK - the world's largest non-sport event and the most watched music show on the planet and in 2025 is returning to light the ESC in Switzerland.

In concerts Tim designs shows worldwide including tours & concerts for the Spice Girls, Beyonce, Sam Smith, J-Lo, Zayn, Take That, Stormzy, Jeff Lynne's ELO, Florence & The Machine, Gary Barlow, Westlife, Rita Ora, and many others. Tim has been involved with TWOTW for well over a decade.

In sport Tim was lighting designer for the Opening & Closing Ceremony of the 2014 Commonwealth Games and the 2015 Rugby World Cup as well as Mikas opening performance at the 2023 Rugby World Cup. He was lighting designer for Beyonce for her appearance at the 2016 daylight Superbowl. He was also the lead lighting programmer for the London 2012 Olympic & Paralympic Ceremonies. In broadcast he lights major network tv shows for the BBC, ITV & CBS including the Walk the Line, XFactor, I Can See Your Voice, The Greatest Dancer, Lingo, Epic Gameshow as well as live music experiences for Apple Music amongst others.

Tim was also responsible for the lighting creative on Stormzy's now iconic Glastonbury Headline performance in 2019 which was seen as a watershed moment for live festival performances as well as the 2021 Glastonbury Festival livestream, "Live from Worthy Farm".

Tim has redesigned the lighting of London's New Years Eve Celebrations at the iconic London Eye since 2022 bringing in New Years Eve live on TV.

His full portfolio and showreel can be found here: http://www.timroutledge.co.uk/

LINDSEY KEY

Production Coordinator

Lindsey has worked with Jeff Wayne since 2018, having been involved in some incredible projects that have seen the Musical Version of The War of The Worlds reimagined in brand new and exciting ways.

Highlights include: Jeff Wayne's The War of The Worlds: The Musical Drama released by Amazon's Audible and one of the best-selling Audible Original productions of 2018, The War of The Worlds: The Immersive Experience, a multi-award-winning attraction in the heart of London, and most recently, Lindsey has been involved in the development of the highly anticipated Ultimate Collector's Edition, set for release this year.

This marks the third tour Lindsey has had the pleasure of working on, and she's thrilled to once again join the battle against the Martians on The Spirit of Man Tour.

JEFF WAYNE'S MUSICAL VERSION OF

THE WAR OF THE WORLDS

MARTIAN FIGHTING MACHINE LAMP

- HANDMADE SPECIAL EDITION LAMP
- CERTIFICATE OF AUTHENTICITY SIGNED BY JEFF WAYNE
- RED LASER LIGHT HEAT RAY
- 'ULLA' SOUND CHIP
- LIGHT UP EYES
- APP CONTROLLED
- APPROX 45CM TALL

DISTORTEDLIGHT.CO.UK

THE CREDITS

THE CREATIVE TEAM

MUSIC

Composed, arranged, conducted and produced by Jeff Wayne

LYRICS

Thunder Child, The Spirit of Man & Brave New World: Gary Osborne
Forever Autumn: Gary Osborne & Paul Vigrass
The Eve of The War & Life Begins Again: Jeff Wayne

WRITERS

HG Wells' classic Science Fiction story adapted by Doreen Wayne
HG Wells script by James Phillips

THE SOUND EFFECTS MAKER

Original sound effects: Geraldine Wayne

EXECUTIVE PRODUCER & THE VOICES OF NASA CONTROL

Jerry Wayne

THE PRODUCTION TEAM

Jeff Wayne: Producer
Damian Collier: Producer
Steve Nolan: Production Director
Ruth Tranter: Staging Director
Micha Bergese: Original Staging Director
Jonathan Vickers: Resident Director
Kirsty Durman: Set Designer (2025)
Stufish Entertainment Architects: Set Designer (2018)
Jonathan Park: Original Set Designer & Art Director
Andy Proudfoot: Production Manager
Neil Brighouse: Tour Manager
Joe Nolan: Showcall & Stage Manager
Brenda Wyn Brighouse: Assistant Tour Manager
Chris Gadd: In/Out Stage Manager
Chrzanowski Maciej: Assistant Stage Manager /Props
Ollie Brown: Project Manager
The Twins FX: Visual Special Effects
Rachel Walsh: Costume Designer
Catherine Shaw: Costume Maker
Linda Rowell: Costume Maker
Fiona Tromans: Wardrobe /Backstage
Sarah Stoddard: Wardrobe /Backstage
Lindsey Key: Production Coordinator
Lucy Graubart Tour: Accountant
Bernard O'Flaherty: Company Finance Manager
Amanda Davies: Production Office Coordinator
Mark Dawson: Kilimanjaro Production Representative
Kam Gantcheva: Kilimanjaro Promoter Representative
Lizzie Troup: Production Coordinator Assistant

CGI CREATORS

AR Media Productions Ltd

Rob Fairhurst: Director, Cinematographer
Lennah Seelig: Producer, Director
Wayne Roberts: Producer
Holly Cammidge: Lead VFX Designer and Editor
Vinton Spence: Conceptual Artist
Tamara Boyne: Studio Manager, VFX Designer
Tyler Atkinson: Assistant 2D Compositor
Glenn Thyer: 2D Compositor
Phil Chapman: Visual Effects Artist
Dan Bates: 3D Designer
Rob Gray: 3D Design
Lanrence Chase: 3D Design
Gareth Worthington: 3D Design
Rob Fairhurst: Martian Design
Adam Benton: Martian Animator & Rigging
David Eglington: Zbrush Modeler
James P Weatherall: Editor

Extra Images

Simon Lowery: ESO & ESA /Hubble For Space Telescope images in NASA sequence

Filmed Sequences

Aimee Garner: Make Up & Hair
Laura Hunt: Make Up & Hair

SOUND CREW

Simon Honywill: FOH Head of Sound
David Seward: Monitor Engineer
Rylan Machin: MLA Technician & System Engineer
Tim Wann: Networking & System Engineer
Harry Honywill: Networking & System Engineer
George Beeby: Radio System Engineer
Sam Brazier: Systems Engineer

BACKLINE CREW

Stuart Sawney: Blackline - Guitar
Baron (Beet) Beetmoll Troy: Backline - Drums & Percussion
Edward Lyons: Backline - Keyboards, Playback & Comms
Rosie Tarrant: Backline - Orchestra & Music Pads

LIGHTING CREW

Tim Routledge: Lighting Designer
Guy Knox-Holmes: Lighting Operator
Aidan McCabe: Lighting Crew Chief
Matt Morris: Lighting Technician
John (BJ) Hetherton: Lighting Technician
Simon Anderson: Lighting Technician

TOUR RIGGERS

Simon Lawrence: Tour Head Rigger
Phil Taylor: Tour Rigger
Pete Bottoms: Tour Rigger
Pete MacDonald: Kinesys Operator

TOUR CARPENTERS & SET BUILDERS

Michael (Shivers) McGuire: Head Carpenter, MFM Technician
Chris Bridges: MFM Technician
Wayne (Pebbles) Burley: Stage Set Carpenter
Stevie Norman: Stage Set Carpenter
Louis Cavanagh: Stage Set Carpenter

SPECIAL EFFECTS, FLAME, HEAT RAY EFFECTS & PYROS

Myles Wynne-Pedder: Senior SFX Tech & Firer
Steve Hunt: SFX Tech

VIDEO CREW

Richard Turner: Camera Director, Media Server Programmer
Dhanuka Karunanayake: Racks Engineer
Mike Dorrie: Projectionist, Camera Operator
James Kerr: Projectionist, Camera Operator
Marcus Daly: Projectionist
Richie Jewell: Projectionist
Kevin Parry: Projectionist

SOUND PRE-PRODUCTION & PROGRAMMING

Studio engineers: Edward Lyons & Paul Bond
Studio Assistant: Luke Behan

THE ULLAdaBULLA STRINGS

Management: Hugh Midford

Violins

Orchestra Leader: Oliver Lewis
Principal Second: Alicja Smietana
Marie-Anne Bruccheri
Yuri Kalnits
Valtie Nunn
Elise Harper
Dawn Kelleher
Mathias Svensson
Xandrija Edwins
Sophie Poteratchi
David Williams
Patrick Roberts
Hugh Midford
Caroline Owen

Viola

Principal Viola: Mark Chivers
Virginia Slater
Adrian Smith
Jane Browne
Susannah Pattinson
Louise Parker

Cello

Principal Cello: Helen Claire Lacey
Nicholas Allen
Clare Graham
Kristupas Daugelis

Double Bass

Principal Double Bass: Ed Morris
Pete Moore

CURTAIN CALL VOICE OVER

Martin Collins

MERCHANDISE & PROGRAMME

Sandbag Ltd

Abi Buckle - Production Manager
Dan Davies - Account Manager
Jayda Jones - Tour Coordinator
Jon Durbin - Merchandise Design
Jordan Gaster - A&R
Jayda Jones - On Tour Representative
Andrew Sanders - Programme Designer

PROGRAMME CONTENT

Welcome page & Herbie Flowers Tribute written by Jeff Wayne
Interview written by Jemma Wayne
Simon Lowery: Photographer
Roy Smiljanic: Photographer
Ben Gregory-Ring: Photographer
Tim Morozzo: Photographer
Mark Kidsley: Photographer

MUSIC PREPARATION & COPYING

Tom Curran

NEW GENERATION LOGO & ARTWORK

Fluid Design
Based on the original design by John Pasche & original paintings by Peter Goodfellow, Geoff Taylor & Michael Trim

SPECIAL SCREEN PERFORMANCES

Nigel Barber: Carrie's Father

Nigel appears in Mission Impossible Five and Bollywood blockbuster 'Welcome to Karachi'. He was also an original cast member of the West End musical 'The Bodyguard'. US stage credits include: 'After The Fall', 'The Boys in The Band', 'The Gingerbread Lady' and 'Lenny', plus in the UK 'A Hard Rain' and 'Heats of Fire.'

Rick Armstrong: Controller at Houston's Tracking Station

Rick Armstrong is playing a NASA Flight Controller for the second time, having previously portrayed one in the 2018 film First Man, based on the life of his father, Neil Armstrong. Formerly a marine mammal trainer, he now combines a career in software development with one in music as a member of the progressive rock group Edison's Children. He is also now a solo artist in the space ambient electronic genre with three albums out to date. Being a very big fan of Jeff Wayne's The War of The Worlds since the double album was released in 1978, he is very excited to be a part of this production.

ON-SCREEN ENSEMBLE

Dan Bates
Jade Beecroft
Kate Beecroft
Lavina Betts
Daisy Bowles
John Boyce
James Bralsford
Jamie Bricknell
Anthony Brindley
Heath Brown
Matilda Brown
Niki Brown
Chris Campbell
Mark Cann
Henry Castle
Holly Castle
Gordon Crawford
David Chapman
Phil Chapman
Izzie Chase
Sam Chase
Paul Conway
Lisa Dennis
Casey Fairhurst
Darcy Leigh Fairhurst
Marnie Fairhurst
Nial Fairhurst
Noah Fairhurst
Steve Fairhurst
Rob Hat
Joe Hall
Vince Harratty
Lee J Higgs
Sue Howes
Sam Peter Jackson
Alison Johnson
Gary Johnson
Rob Kendall
Dean Kilford
Diana Krasovska
Ben Lambie
Fi Lambie
Dulcie Lewis
Adrian Mansfield
Faith Mansfield
Gerry Mansfield
Mark Mansfield
Sally Anna Mansfield
Tamsin Mansfield
Scott Metcalfe
Giles Mooney
Mark Mortimer
Philip Nauroth
Teresa Nauroth
Simon Naylor
Ash Nazir
Jessica O'Sullivan
Lauren Plosker
Casey Roberts
Lisa Roberts
Mitchel Roberts
Roland Roberts
Wayne Roberts
Tori Rowlands
Carl Simmons
Rachel Sternberg
Lauren Thomas
Glenn Thyer
Gemma Van Praagh
Julia Vartinen
Gareth Washington
Jemma Wayne
Zeb Wayne
Sam Webster
Luke White
Andy Whitelock
Sue Whyte
Steve Wimpress
Alexander Woodhall

PLAY-OUT MUSIC

Zeb Wayne - 'Exit 40'

PROMOTERS

UK: Kilimanjaro Live Ltd

Stuart Galbraith - CEO & Promoter
San Phillips - Head of Promoter Operations
Larissa Kisel - Marketing Manager
Sam Giannini - Public Relations
Eleanor Thrower - VIP & Hospitality Manager

Dublin: Singular Artists

Brian Hand - Promoter
Simon Mulcahy - Head of Digital Media
Michelle Whitehead - Public Relations & Marketing Manager

Rotterdam: MOJO Concerts

Rob Trommelen - Promoter
Kitty Krösschell - Project Coordinator
Jan de Geus - Marketing

Oberhausen: Wizard Live

CEO & Promoters - Oliver Hoppe, Fred Handwerker & Johanna Holthöwer
Head of Promoter Operations - Can Büyükcinar
Marketing Manager - Tobias Dietermann
PR Manager - Ailina Dohle

CATERING

Popcorn Catering

Tom Grierson - Lead Caterer
Jai Ash - Caterer
Tony Rudd - Caterer
Yasmine Read - Caterer
Eddie McQueen - Caterer
Sarah Money - Caterer
Julia Lammertink - Caterer

TOUR COMPANIES

Production: Top Drawer Tours Ltd
Production: Chromatic Productions Ltd
Staging Director: Underwraps Event Choreography
Promoters: Kilimanjaro Live Ltd, Singular Artists, MOJO Concerts, Wizard Live
Lighting: PRG Europe
Orchestra: HuMid
CGI Creators: AR Media Productions Ltd
Lighting Design: Tim Routledge Lighting
In-ear Monitors: Hand Held Audio Ltd
PA: RG Jones Sound Engineering Ltd
Radios & Comms: Production Audio Solutions
Video: Pixl Evolution Ltd
Staging: Kearsley & Sons
Martian Fighting Machine: Steel Monkey Ltd
Pyros: Planet SFX Ltd
Pro Tools & Bar Beats: Ali Viles
Truck Transport: Transam Trucking Ltd
Bus Transport: Phoenix Buses,
Beat The Street Ltd.
Travel Agent: Livewire Travel
Catering: Popcorn Catering
Merchandise: Sandbag UK Ltd
Passes & Itinerary: Publicity & Display

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